

October
15¢

★ PHOTOPLAY

Olivia de Havilland
By Paul Hesse



LARRY PARKS
by Louella O. Parsons

★ ★ ★

THAT'S HOLLYWOOD

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WER

by Lisa Maxwell

Your Skin is Smoother, Softer, too, with just One Cake of Camay!

You're the object of attentions and affections when your skin is soft and lovely! So isn't it wonderful that just *one cake* of Camay can give your skin a softer, smoother look. Put aside careless cleansing—go on the Camay Mild-Soap Diet! Follow directions on the Camay wrapper and watch your beauty bloom!



MRS. WILLIAM ALBERT TRISCHETT
the former Dorothy Bertuch of Mt. Vernon, N. Y.
bridal portrait painted by *Dorment*

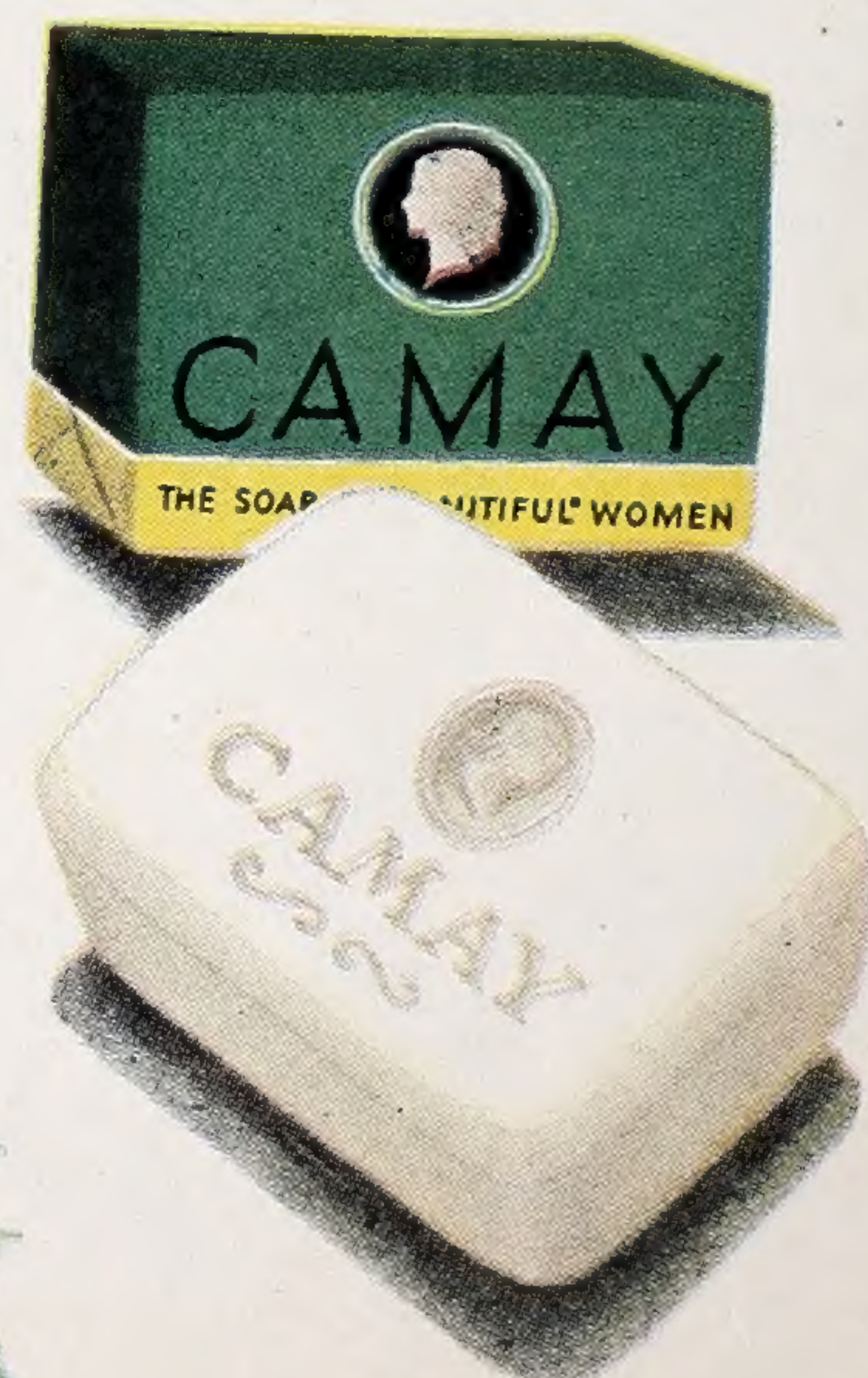
MEET THE TRISCHETTS



Back at Dartmouth after a long tour overseas, Bill asked Dorothy, his high school sweetheart, to the Winter Carnival. Then and there they decided their romance was real! Dorothy set a date.



Now Bill gives Dorothy golf lessons near their Hanover home. He's helped her game. And her beauty tip can help your complexion:—"Go on the Camay Mild-Soap Diet for a softer skin!"





"You make a lovely couple, Pet!"

GIRL: Me and the Falls, you mean?

CUPID: Who else? Funny thing, though, some girls come here with *husbands*. Honeymooning, I think they call it. But, of course, *they're* girls with sparkling smiles.

GIRL: Listen, my fine feathered fiend, if I could coax a little sparkle into my smile, I would, believe me! I brush my teeth regularly, but all I get is—

CUPID: Maybe some "pink" on your tooth brush?



GIRL: Bright, aren't you ... and what's a little "pink" in my young life?

CUPID: Grow up, youngster. "Pink" is a sign to *see your dentist*. He'll tell you what's behind it. And if it turns out to be simply a case of soft foods robbing your gums of exercise, he may suggest "the helpful stimulation of Ipana and gentle massage."

GIRL: Fine, fine ... but by what higher mathematics does all this add up to one big, bright smile?

CUPID: Elementary, my dear witless. Sparkling smiles depend largely on firm, healthy gums. So, if your dentist advises massage, go to it, gal. 9 out of 10 dentists today *do* recommend gum massage ... regularly or in special cases, according to a just-completed nationwide survey.

And what's more, they prefer Ipana Tooth Paste 2 to 1 for their own personal use.

Ipana
TOOTH PASTE
Product of
Bristol-Myers
for your
Smile of Beauty



HOW TO MASSAGE YOUR GUMS. Gently massage at the gum line, always keeping fingertip in contact with the tooth surface. It's at the gum line, where teeth and gums meet, that so many troubles start — where gentle massage can be so helpful. *Between regular visits to your dentist, help him guard your smile of beauty.*



METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

Every few years we get the Ten Best craze. You know—What ten books would you like to take to a desert island? What ten films? What ten girls?



The last time we had it was when "Mrs. Miniver" was released. Everybody sent in his or her ten-best list.

Now we've got it again. We've seen M-G-M's "Song of Love" and we're going to tell you about it. In turn, when you've seen it, we want you to tell us.

We want you to list the TEN BEST LOVE STORIES EVER PRODUCED. And then we want to see where you classify "Song of Love".

To us, "Song of Love" is the ten most exciting love stories melted into one. It's almost the story of love itself—the kind of love that sings in the heart.

Katharine Hepburn, Paul Henreid and Robert Walker are in it. Katharine plays a gifted piano virtuosa; Paul and Robert are two young composers. For her ears both wrote immortal music; for her heart both would have given their lives.



M-G-M has caught the tenderness and the joy, the inspiration and the intimate details of their three-way friendship. Caught them, and set them to unforgettable music.

There's a wonderful supporting cast: Leo G. Carroll, Henry Daniell, Henry Stephenson, and others.

Clarence Brown, who brightened your life with "National Velvet" and "The Yearling", is both director and producer. Ivan Tors, Irmgard Von Cube, Allen Vincent and Robert Ardrey did the screenplay.

You're invited to send in your list of love stories to Leo, c/o M-G-M, 1540 Broadway, New York 19, N. Y. We want to hear from you—whether you include "Song of Love" or not.

We think you will.

—Leo

P.S.: A few titles to get your "Song of Love" started:

A Farewell to Arms	Jane Eyre
A Guy Named Joe	Kitty Foyle
Camille	Mrs. Miniver
Cavalcade	Random Harvest
Dark Victory	Rebecca
Flesh and the Devil	San Francisco
Gaslight	Seventh Heaven
Gone With The Wind	The Philadelphia Story
It Happened One Night	White Cliffs of Dover

PHOTOPLAY

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Your problems answered by Claudette Colbert

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Cover: Olivia de Havilland, star of "The Snake Pit"

Natural Color Portrait by Paul Hesse

Miss de Havilland's outfit by Don Loper

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They're playing that **"10 BEST"** game again!

Everyone's listing the Screen's Most Exciting Love Stories! Try it! It's fun!

We think **SONG OF LOVE** will be on your list when you've seen it! Katharine Hepburn, Paul Henreid and Robert Walker are its romantic stars. It tells the story of a mad genius and the woman who gave him her love. Set to magnificent music that will sing in your heart. Many will say it's the 10 Most Exciting Love Stories rolled into one!

★ To help get your list started, here are some all-time great love stories from M-G-M:



"THE GREAT ZIEGFELD"



"SAN FRANCISCO"



"GONE WITH THE WIND"



"THE PHILADELPHIA STORY"



"MRS. MINIVER"



"RANDOM HARVEST"



"A GUY NAMED JOE"



"WHITE CLIFFS OF DOVER"



"GASLIGHT"

Yes! We could go on . . . but you get the idea! Get up your list of 10 favorite Love Stories . . . and send it to **M-G-M**, 1540 Broadway, New York 19, N. Y. We want to hear from you!

M-G-M presents

KATHARINE HEPBURN • PAUL HENREID • ROBERT WALKER

Song of Love

A CLARENCE BROWN PRODUCTION with LEO G. CARROLL • HENRY DANIELL • HENRY STEPHENSON

Screen Play by IVAN TORS, IRMGARD VON CUBE & ALLEN VINCENT & ROBERT ARDREY • Produced and Directed by CLARENCE BROWN A METRO-GOLDWYN-MAYER PICTURE

The Shadow Stage

A reliable guide to recent pictures. One check means good; two checks, very good; three checks, outstanding



Robert Ryan and Robert Young appeal to your sense of justice in this fine film

✓✓ Crossfire (RKO-Radio)

START asking questions of yourself about your sense of justice; you'll need the answers after you've seen this picture. First of all, it's an excellent movie with some excellent acting by Robert Young, Robert Mitchum and Robert Ryan. That trio takes a film on the touchy subject of intolerance and makes it into an A-1 success.

Mitchum and Ryan play two soldiers in the same outfit but far apart on their ideas. Young is the lawyer who solves the murder—and also thereby exposes some American history, past and current, of which all Americans can be ashamed. Some sentences are spoken that have never been whispered in movies before;

some ideas are expounded that have hitherto been kept under cover as too "delicate" ground; and some prototypes of bad Americans appear that will have you asking those questions we mentioned.

This sticks to the facts; it's a plain film about plain people—Protestant, Catholic and Jew. Young William Phipps as the bewildered Leroy can start holding out his hand for congratulations, too—he turns in a fine performance in a small role.

You're not going to be preached at, make no mistake; instead, you're going to be intrigued by every reel in this fine movie.

Your Reviewer Says: Are you guilty?



Danny Kaye has the time of his life dating with dream girl Virginia Mayo

✓✓ The Secret Life of Walter Mitty (Goldwyn)

A VERY short story by James Thurber turns into a very funny idea for Danny Kaye. He takes *Walter Mitty*, that bashful henpecked little fellow who lives a life of vicarious thrills in his daydreams, adds some special Kaye touches and turns him out as the leader of the month's laugh parade. The hens in his life cackle around to perfection in the form of mother Fay Bainter, fiancée Ann Rutherford, and prospective mother-in-law Florence Bates. They're the reason for his escapist dreams that will have you thinking one Thurber had one Kaye in mind when he wrote his piece.

You're going to laugh all up and down the scale at *Walter* turned sea captain, drawling Southern gentleman, two-fisted cowboy. The hearty thanks go to the deft

Kaye, playing away in his special field for dear life, with Virginia Mayo as the best-turned dream girl in any man's mind.

Some Thurber addicts may look down their noses a little at those liberties—such as Boris Karloff—Hollywood has taken with his plot, but they'd do better just to sit back and watch Danny take the lead on the take-off list. There are two Kaye acts—"Symphony for Unstrung Tongue" and "Anatole of Paris;" how ardent you are about this Kaye talent may decide whether or no you think they—and the picture—are a little on the long side. We'll take a bet you'll come out shouting for more.

Your Reviewer Says: Meet *Walter* and pin a medal on him.



The gypsy in her attracts British agent Ray Milland to Marlene Dietrich

✓ Golden Earrings (Paramount)

WHEN Quentin Reynolds, played in big-hearted fashion by himself, sees that *British Colonel* Ray Milland's ears are pierced, he scents out a story, tracks down Ray and gets not only his man but an earful. "There's a woman involved," says Ray; whereupon you meet up with Marlene Dietrich, a gypsy roaming around pre-war Germany. You'll know Miss Dietrich by her throaty humming; you may not know her by her clothes. She plays her gypsy straight, showing off a famous gam in only one scene. Milland does the same with his intelligence-agent role.

The one drawback to this novel angle is that the picture can't seem to make up its mind whether to be a straight comedy

about the adventures of a dignified Britisher with an amorous gypsy or to turn into a serious drama about poison gas, torture and Nazis. Aside from this, you'll probably get a light touch of entertainment from it, especially when you find yourself in a gypsy camp where Murvyn Vye, late of "Oklahoma," is giving off with some gypsy tunes.

It's different enough to give you a new slant; a dirty-faced Marlene Dietrich is still something to keep you staring. Milland and Bruce Lester are a competent team; and the whole show, provided you don't take it too seriously, is a fair enough time-passer.

Your Reviewer Says: Lend an ear.

(Continued on page 6)

BY MARIAN QUINN KELLY

For Best Pictures of the Month and Best Performances See Page 10

For Complete Casts of Current Pictures See Page 134

For Brief Reviews of Current Pictures See Page 130

SHE WAS SOLD TO THE HIGHEST BIDDER!

GARY PAULETTE
COOPER · GODDARD
Cecil B. DeMille's
UNCONQUERED

Color by **TECHNICOLOR**

with HOWARD BORIS CECIL WARD
DA SILVA · KARLOFF · KELLAWAY · BOND

Produced and Directed by Cecil B. DeMille

A Heart As Fiery As Her
Crimson Tresses... The Most
Desirable Prize In All This
Fabulous Continent...
Bought By The Most
Dangerous Man Of Those
Dangerous Times!



Screenplay by Charles Bennett, Fredric M. Frank and Jesse Lasky, Jr. • Based on the novel by Neil H. Swanson • A PARAMOUNT PICTURE

✓ Her Husband's Affairs (Columbia)

THESE are some affairs! There's that business about the miracle cream for an instantaneous shave that backfires, whereupon everyone starts sprouting beards. Then there's the up-and-down married life of Lucille Ball and Franchot Tone, that young couple in advertising, who get all tied up with boss Edward Everett Horton and all mixed up with a mad inventor. By now you should know what you're in for—a light touch of nonsense with some big laughs lighting everything up.

What goes on in between the laughs is sometimes on the slow side, but since the funny business is just silly enough to break down your dignity and make you chuckle out loud you're not going to care. Everything gets all mixed up with the greatest of ease and right in the middle in steps Larry Parks with his nice smile and some black whiskers—fair bonus in a good comedy.

Leave your cares and dignity with the baby sitter and go have some fun.

Your Reviewer Says: Good for a laugh any day.

✓ Something in the Wind (Universal)

THERE'S a faint—very faint—rustle of interest stirring around in this mild account of the troubles of Deanna Durbin, bowing in this time as a gal disk jockey eager for a sponsor and also eager to find out why John Dall thinks she was mixed up with his grandfather. The audience won't be quite so eager to figure out all

the intricacies, which doesn't matter in the least as they're merely piled up there to serve as an excuse for Miss Durbin's singing. As usual, the fair Deanna comes forth with some forthright excellent songs—six of them catchy little tunes, the seventh a chuckleful duet with Jan Peerce in which both artists give Verdi everything he ever expected.

Ducking in and out between a sprightly Deanna and a morose Dall is that Donald O'Connor, back again with his backtalk and worth a half-dozen laughs. Charles Winninger lends himself to some funny business and Margaret Wycherly manages to make a possessive old lady look misled rather than downright hateful, no mean accomplishment.

We wish that this wind had blown in two other things: A good solid story for a Durbin film and a hat for Deanna that isn't a middle-aged matron model.

Your Reviewer Says: Take it for a song.

✓ Merton of the Movies (M-G-M)

MERTON'S been hanging around the movies for a long time. As a matter of fact, this is the third time he's come around in pictures. Red Skelton takes him over—that naive hero of the early days of the film industry who figures he can take Hollywood by the tail. Hollywood does just that with him to turn out a nice little comedy on the slapstick side.

"Perils of Pauline" may have taken the edge off his view of the first flicker days, but Skelton, playing a sweet shy guy for a change, is still enough to carry you along, with Virginia O'Brien there to keep it all lighthearted and a lot of fun. Such characters as Leon Ames, Alan Mowbray and Gloria Grahame and such touches as

Red in a coonskin cap are what you can expect; it's enough to make you feel Merton is certainly worth the price of admission.

Your Reviewer Says: Giddy but good.

Adventure Island (Paramount)

RORY CALHOUN, that exclamation-point male, takes over the role in this Cinecolor version of Robert Louis Stevenson's adventure story, "Ebb Tide." Hanging onto his arm is the fair Rhonda Fleming; it must be said they're a nice young couple if not a very professional one. If their acting were up to their looks, you might get a rousing reaction to "Adventure Island," but since they're both a couple of unfinished youngsters all you find here is an innocuous piece about some deviltry on the high seas with Paul Kelly, John Abbott and Alan Napier adding their various touches to the fabulous story.

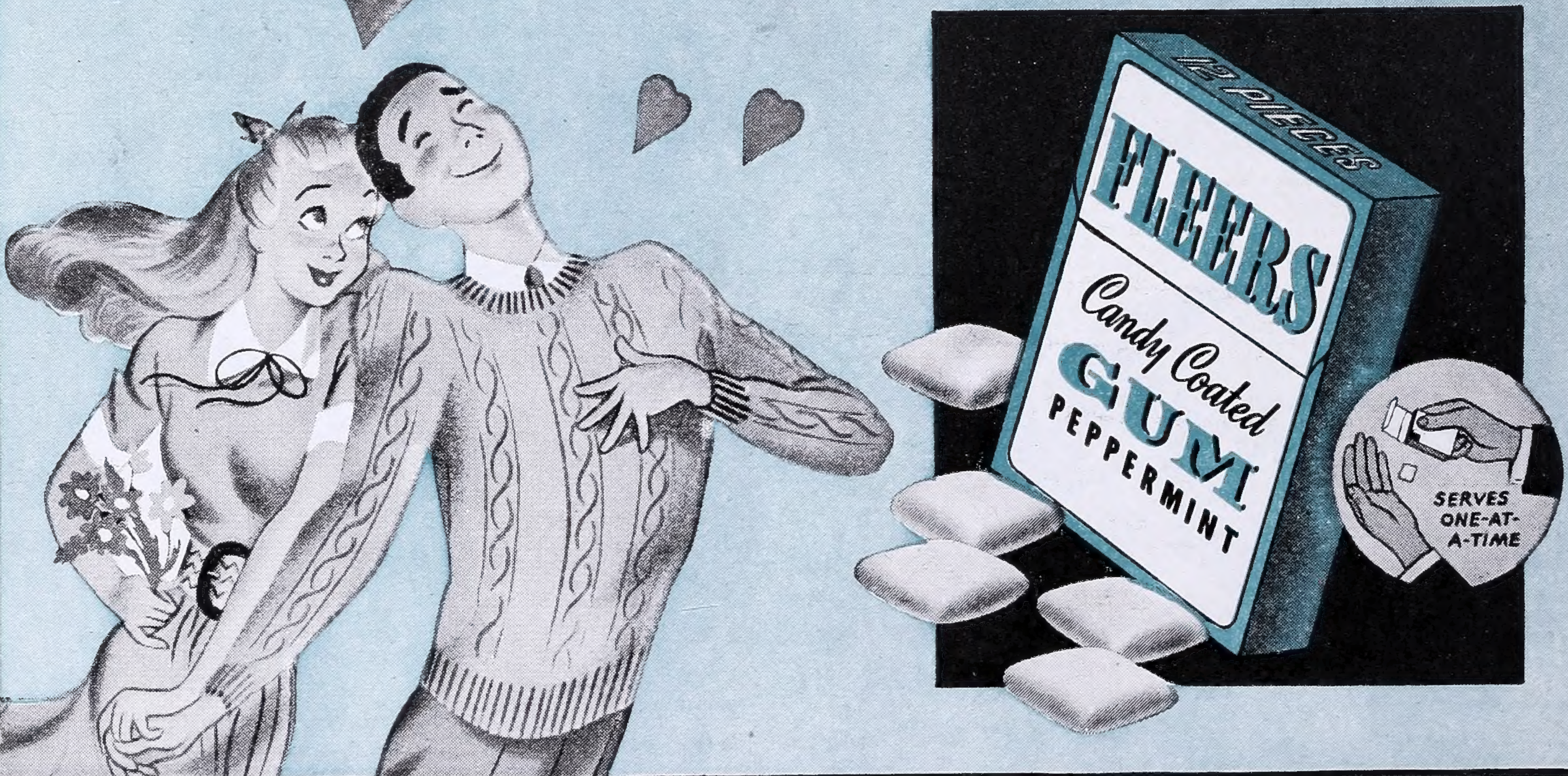
A South Sea Island and some pearls figure prominently and it's all as action-packed as its famous author would have wished. Adventuresome young devils who like to play cops and robbers will find it enthralling; everyone will enjoy the fine features of Mr. Calhoun and Miss Fleming; but unfortunately the acting leaves too big a blank to be filled—even by a plot from the hand of Stevenson.

Your Reviewer Says: Good try.

The Dark Passage (Warners)

HUMPHREY BOGART undergoes some plastic surgery—and emerges looking just like Humphrey Bogart. What he looked like before he broke out of prison no one knows since (Continued on page 8)

All ♥ *the world loves*



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ALSO MAKERS OF FLEER'S DUBBLE BUBBLE GUM • FRANK H. FLEER CORP. • PHILA. • PA.

THE HOWL IN THE NIGHT IS THE VOICE OF DANGER!

ERROL FLYNN BARBARA STANWYCK

HIS FIRST MIS-STEP
WILL BE HIS LAST MISTAKE!

IF SHE WEREN'T SO IN LOVE
SHE'D BE SO AFRAID!



WARNER BROS. present

"CRY WOLF"



with that rising young star

GERALDINE BROOKS



Directed by **Peter Godfrey**
Screen Play by Catherine Turney • From the Novel by
Marjorie Carleton • Music by Franz Waxman

Produced by **Henry Blanke**

welcome! welcome! **WARNER BROS. BRING "LIFE WITH FATHER" TO THE SCREEN!**

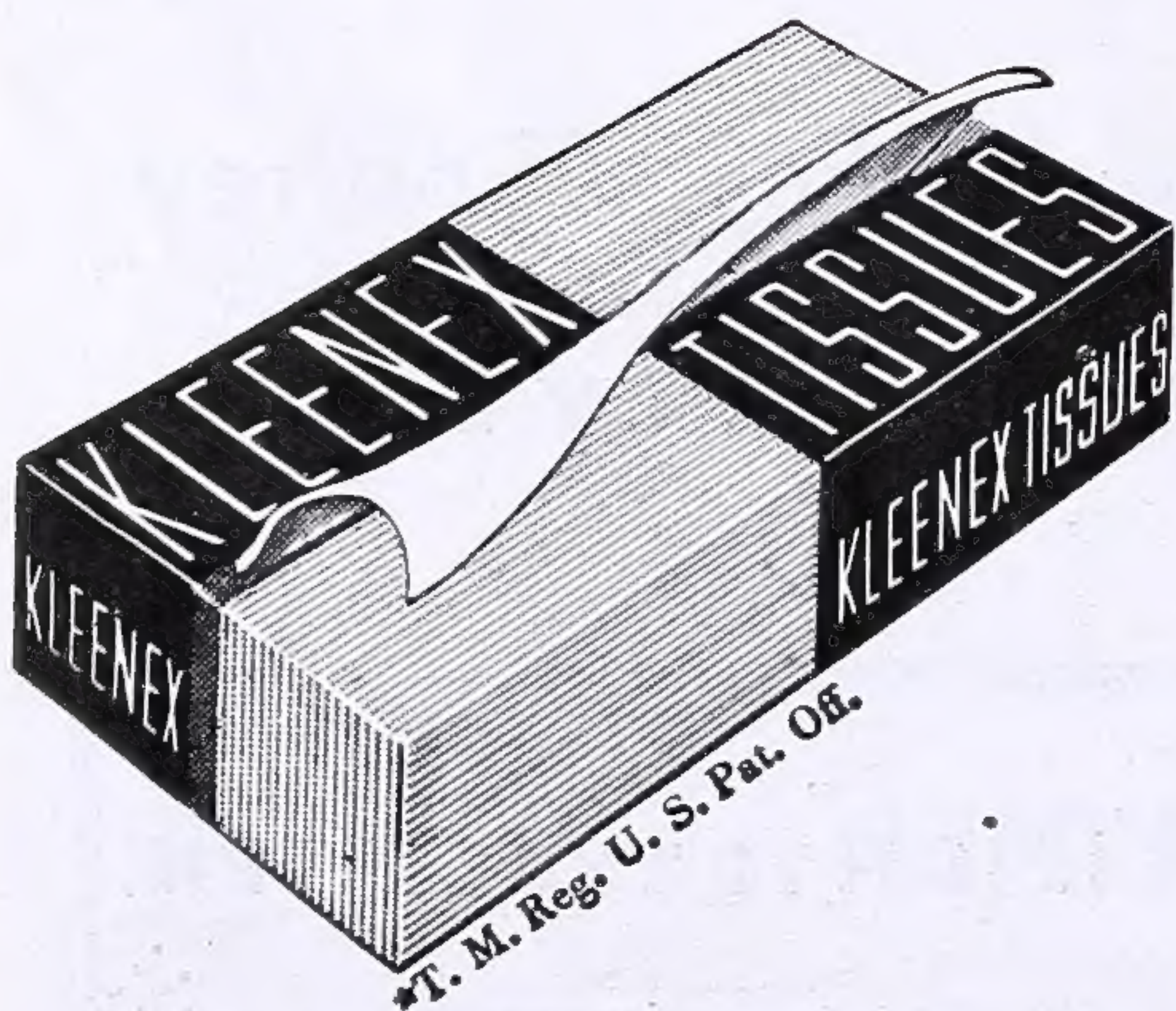
Clarence Day's

color by Technicolor!

Your eyes
tell you...
what
your skin
has
always
known



There is only one Kleenex



Hold a Kleenex* Tissue up to a light! You won't find lumps, or weak spots. You'll see Kleenex *quality* come smiling through! Each tissue always the same . . . with that special quality of softness . . . strength . . . you *depend* on in Kleenex, your favorite of all tissues.

And only Kleenex gives you the Serv-a-Tissue Box. You pull a *Kleenex* Tissue, and up pops another!

America's Favorite Tissue

Liked best in a nation-wide survey
by 7 out of 10 tissue users.

(Continued from page 6) you see everything through his eyes until after the doctor wields the scalpel. Lauren Bacall knows, though, since she's the one who finds him on the road and takes him trustingly into her apartment, figuring since her father died innocent in prison, Humphrey, wrong or right, must be spared the same fate.

Agnes Moorehead and Bruce Bennett are the two people who keep barging into the apartment where Humphrey is hidden and there's Clifton Young hanging around on his trail, too. The details are all slightly involved and there's really not much point in going into them because after you watch this trumped-up version of a convict's escape you're going to be muddled enough. Bacall and Bogart exchange their usual weighted glances, Agnes Moorehead gets vixenish with just too much drama and Bruce Bennett is a mild partner in this somewhat worthless foursome. The ending is hokum, pure and very simple; even though you like to think Lauren and Bogie will be happy ever after you just won't be able to take it like this.

Your Reviewer Says: Nothing to get steamed up about.

✓Black Narcissus (Rank-Universal)

REMEMBER Rumer Godden's strange book about some Protestant-Anglican nuns in a convent up in the Himalayas? J. Arthur Rank has taken over the nuns to show just what happened when they transported their community life to a place on a six-thousand-foot peak in India and began to feel the strange effects of this fairylike atmosphere. Deborah Kerr is his mother superior; with her she has Flora Robson, Kathleen Bryon and two other sisters. Around this first trio and their vacillating emotions the picture is played, with David Farrar as the English agent and Sabu as the young native general moving amidst the general unrest.

If you've read the novel of the fight of spirituality against physical elements you know what to expect; if not, prepare yourself for an unusual film that is going to make you uneasy. Kathleen Bryon is the very personification of Evil; seen as she is in a nun's habit, she may have you dreaming bad dreams. Deborah Kerr is adequate, but not as outstanding as she should be.

The settings are magnificent Technicolor with some effects that will make you gasp. But your reaction to the unfortunate experiences of these women whose spiritual vocations were not strong enough to resist temptation will be anything but pleasant.

Your Reviewer Says: Heady strangeness.

The Red Stallion (Eagle-Lion)

GUESS what this is about—a big red horse. When we tell you he's even named "Red," you'll get the general mild idea that this is something all the boys and gals will line up with their nickels to see. Ted Donaldson is going to make them very happy as the little guy who's bound to save *Grandma* Jane Darwell's ranch by turning his horse into a racer. Homey sentimentality runs riot with Robert Paige and Noreen Nash in the romantic yoke together.

Red has a fight with a bear which is going to cause a lot of juvenile excitement and there's a minor-league horse race to top things off. Everything ends in a nice storybook fashion with *Grandma* getting a fistful of dollars—at just the last minute, of course.

Your Reviewer Says: Send your small fry.
(Continued on page 10)

WARNER BROS. PRESENTS

America's Most Beloved Comedy

Clarence Day's

LIFE WITH FATHER

ON THE SCREEN IN TECHNICOLOR!



starring
IRENE DUNNE ★ **WILLIAM POWELL**

with
ELIZABETH TAYLOR

EDMUND GWENN • **ZASU PITTS**

Screen Play by Donald Ogden Stewart

Directed by

MICHAEL CURTIZ

Produced by

ROBERT BUCKNER

From the original play by
HOWARD LINDSAY & RUSSEL CROUSE

From Oscar Serlin's Stage Production
Music by Max Steiner



Black Gold (Allied Artists)

THAT old Charley Eagle is one of the nicest Indians ever to come riding over the reels, thanks to Anthony Quinn. Wife Katherine DeMille, who's also his stoical half in the picture, has just too much of an Oxford accent to convince you that she is one Sarah Eagle, a passive Indian on an Oklahoma ranch. The affairs of Charley and Sarah get mixed up with a Chinese boy they adopt and some business about a horse, *Black Gold*, with an oil-well touch to the whole proceedings.

Everything is set off in that new Cine-color, which is not too bad and not too good; the Indian touch now and then perks up one's interest; and, as we've said, Charley is a guy to warm your heart. But the gold in this is still pretty much hidden.

Your Reviewer Says: Harmless.

Wild Harvest (Paramount)

THE wheat fields certainly get a going-over in this. First they have Alan Ladd and his tough-fisted, tough-minded crew—among them Robert Preston and Lloyd Nolan—rolling over them in those big new combines; then they have to put up with Dorothy Lamour trampling them down with her spike heels. Combines, those revolutionizers of harvesting, certainly belong in the wheat fields and this look-see at how they work is something. But Dorothy, nice girl that she may be, certainly is not at home on a farm. Those sultry eyes and sirenish ways should have a bit of comedy to help them along; when this harvest really gets wild, poor Dottie comes in only for a laugh.

It's not all her fault—it may be that after the first interesting workout of the combines, plus a big wheat fire, no one seems to know exactly what to do with the picture. That may also account for some pretty ludicrous scenes, plus some pretty bad trickery on the part of Ladd who stoops to some things no good hero ever thought of. The men punch at each other and both Dottie and the farmers get good and mad, but all their theatrics can't get this back on the right track.

Your Reviewer Says: Reaps nothing much.



Perhaps you saw GERTRUDE LAWRENCE in *LADY IN THE DARK...PYGMALION...PRIVATE LIVES*. Did you watch her hands? They're like white flowers in a summer wind... Eloquent, feminine, utterly alluring.



"I'm positive that CREAM is the thing for your hands, just as it is for your face!" says GERTRUDE LAWRENCE



PACQUINS is the hand cream of this flawlessly groomed star. She prefers it to all other hand preparations of all types!

HAVEN'T you noticed how many chic women everywhere are changing to cream for hand care? And *how many more use Pacquins than any other hand cream?*

Miss Lawrence advises: "Every woman who wants smooth, lovely hands should cream, cream, CREAM! Pacquins, I mean."

Smooth on a dab of snowy-white, flower-fragrant, quick-vanishing Pacquins. You can feel the dry roughness of your skin respond! You can see your hands change!

for "dream" hands—cream your hands

with *Pacquins*
HAND CREAM

Sticky? No! Greasy? Never! A 12-second Pacquin hand massage morning and night is all your hands need.

Change to Pacquins cream! Ah, how quickly you'll notice the difference.



VIRGINIA KENT, R. N.:

"I wash my hands thirty to forty times a day. That's murder! So, it's Pacquins for me!" (Pacquins Hand Cream was originally created for nurses and doctors.)



Never sticky or greasy!

Best Pictures of the Month

Crossfire

The Secret Life of Walter Mitty

Best Performances

Robert Young, Robert Ryan,
Robert Mitchum, in
"Crossfire"

Kathleen Bryon in
"Black Narcissus"

Danny Kaye in
"The Secret Life of Walter Mitty"



*"It's
going to be
wonderful
tonight!"*

AS Kathryn stood there, waiting for the boy she loved to waltz her into the glittering ballroom, she knew this was her night of nights.

Never had she felt so completely happy or looked so immaculately fresh and sweet.

Indeed that eternal freshness was one of Kathryn's charms. It was something that she strove for, recognizing it almost as a passport to the popularity she had known since her teens.

Just to look at her was to realize that here was a girl far too clever, far too fastidious to ever take chances with off-color breath (halitosis).

Can You Be Sure?

Can you say as much for yourself? Do you foolishly take your breath for granted? Well . . . *don't!*

One little offense (and you may not know when you're guilty) can stamp you as a person to avoid.

Follow the delightful precaution that countless popular people take . . . Listerine Antiseptic night and morning and between times when you want to be at your best. While sometimes systemic, most cases of halitosis, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic halts such fermentation, and then overcomes the odors fermentation causes.

LAMBERT PHARMACAL Co., St. Louis, Missouri

INSIDE STUFF



Men can't ignore Ann Sheridan's appeal for help on the Cancer Fund drive. Sir Cedric Hardwicke, Tony Martin and Danny Kaye responded!



Bachelor and the lady: Betty Hensel and Cary Grant celebrate at Mocambo



Hedy and Mark: Several years ago when Mark Stevens was attempting a look-in, a toehold, a finger clasp on the proverbial first rung, Hedy Lamarr saw the boy and asked that he be given a role in her current film.

Nothing came of it despite Hedy's efforts, but Mark never forgot.

So, when Hedy's recent breakup with John Loder left her confused and unhappy, Mark appeared on the scene as her friend.

They dined several nights in a row and Hedy, sensing his sincerity, poured out her troubles to one she knew would sympathize and understand.

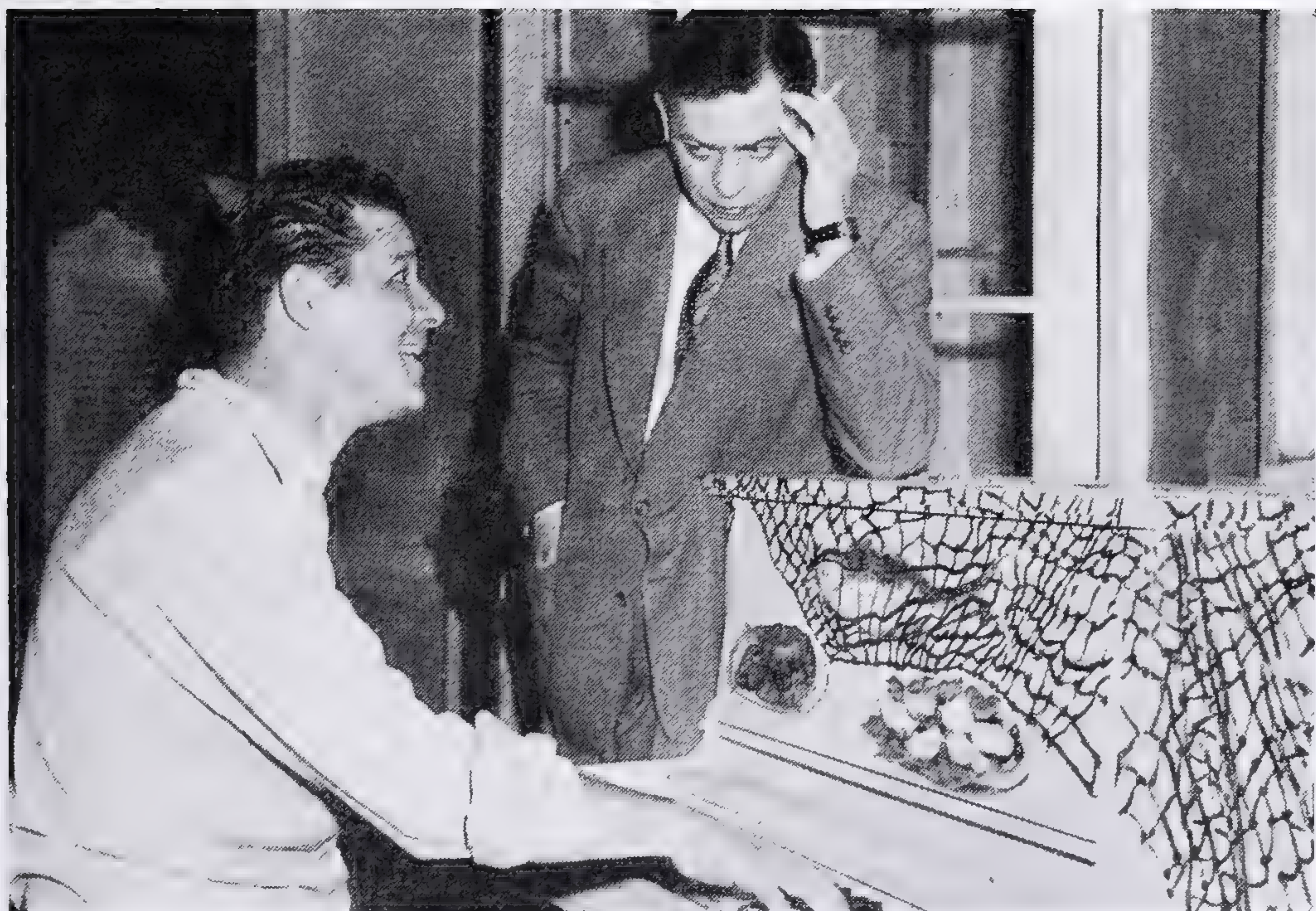
Mark's strength and understanding (having gone through a recent separation himself) have brought them together in a strong bond of friendship. Whether this will bloom into romance, only time will tell.

Party: When Celeste Holm and husband Schuyler Dunning give a party, it means outdoor clothes, wonderful barbecued meats and all the garden-party trimmings.

Cal admits he went back for second helpings of everything, but Cesar Romero beat our record by about two helpings. Cesar was happy because he'd just drawn a top role in the picture "Spoonhandle" and will take off for location in Maine at the end of the summer.

Zachary Scott who was winding up "Cass Timberlane," his fourth picture in a row, looked fatigued. Mrs. Scott hopes he will go down to Texas to visit his family and get some rest.

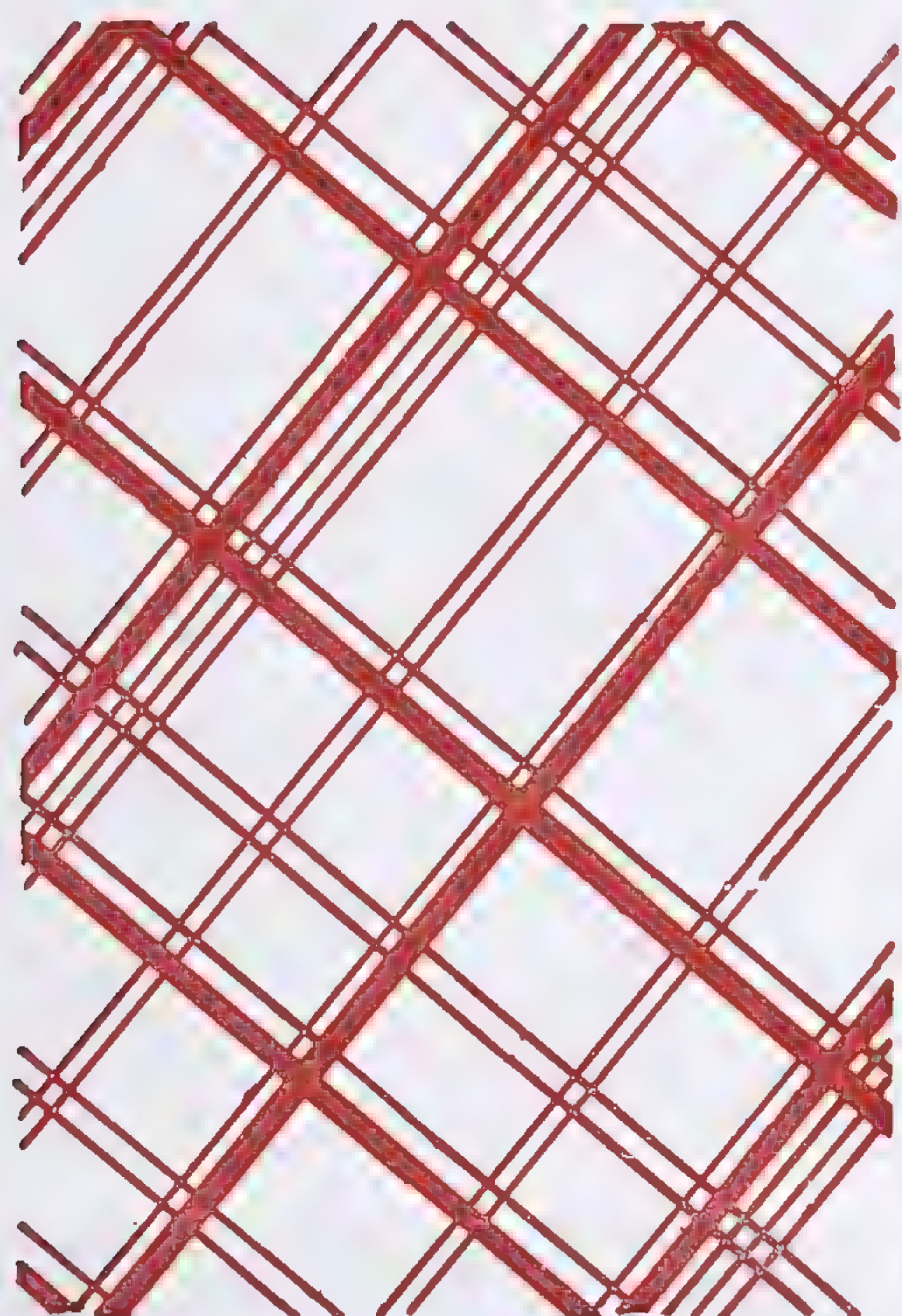
Zach left for home and bed (having an early call) before we took up sides for "The Game," but the vivacious Mrs. Scott, along with the lively Celeste, kept the guests in stitches with their antics. Celeste, incidentally, is



Comedy in "C" flat! Oscar Levant can't decide whether the piano or Jack Carson's out of tune. They're on set of Warners' "Romance in High C"

Cal York's Gossip of Hollywood

Photographs by Fink and Smith



Mocambeauing: Sonja Henie and screen-comer Michael North are new two-some

happier over her role in "Gentleman's Agreement" than she's been in a long time. And that figure! What these gals accomplish with diet is plain amazing.

* * *

Premieres and Previews: Dressed in our best, Cal and Michael North set off for the premiere of the English picture "Black Narcissus." Crowds of fans jammed the streets leading to the Carthay Circle Theater ablaze with lights and flowers, and lined on the sides, front and rear with bleachers overflowing with eager spectators. Stars by the score were cheered by the throngs outside. Looking a bit bewildered by all the beautiful folderol was the star of the picture Deborah Kerr and her husband, Tony Bartley. Sonja Henie, Rosalind Russell, Celeste Holm, Joan Fontaine, Jack and Mary Benny,

Norma Shearer, Alan and Sue Ladd were just a few of the many who made the evening a bright one.

Later at Ciro's we met others who had attended and compared notes. John Payne and his cute little wife, Gloria De Haven, looking beautiful in green taffeta, Margaret Whiting and Jean Sablon, Mark Stevens in a party, that cute couple, the Donald O'Connors—all agreed it had been a festive affair.

The following night, however, was quite a different thing. Mike North's first big picture, "The Unsuspected," was to have a "sneak" preview and, of course, we were anxious to know the public reaction. Meeting first at Cal's apartment, Michael with Sonja Henie, Gabriel Tudela of Lima, Peru, and Cal set off to the theater.

We needn't have worried. Michael in "The Unsuspected" is, in all our opinions, a future bobby-sox rave.



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A. SHIRLEY Set Engagement Ring	129.75 100.00	C. LADY DIANA Engagement Ring	350.00 225.00	E. WELLESLEY Set Engagement Ring	550.00 450.00
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B. CASTLE Set Engagement Ring	262.50 175.00	D. HEATHER Set Engagement Ring	362.50 350.00	All rings illustrated available in white as well as natural gold Rings enlarged to show details Prices include Federal tax	
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INSIDE STUFF

Later at the Crillon for a bite of supper, Sonja and Cal agreed Michael will hit the movie jackpot.

Babies: The discovery by Deborah Kerr and her husband Tony Bartley that Dinah Shore's and George Montgomery's baby was due on the same day as theirs, Christmas, no less, began all sorts of telephoned messages among them. At least they know each other's holiday plans by now.

Incidentally, George is making all the nursery furniture himself, even to carving the cradle. What an heirloom that will make for future generations!

The Macdonald Careys are sooo happy over the prospect of their coming child, due in February; and, of course, Bill Williams and Barbara Hale think that baby daughter of theirs something extraspecial. And it is, Bill. No arguing please.

That comeback screen career of Maureen O'Sullivan, after finishing "The Big Clock" with Ray Milland, was halted when Maureen and husband, director Johnny Farrow learned their family was about to be increased to five children (what a happy brood). Dana Andrews is hoping for a girl this time to balance his family of two boys and one girl. And visitors who have seen the two babies recently adopted by Joan Crawford, a boy and girl which increases her family to four, declare them real beauties.

But the baby everyone is looking forward to, as if it were Hollywood's very own, is due to arrive at the home of Shirley Temple and husband John Agar. Shirley announced the coming event at a family party and everyone is delighted. John is already at work in the picture "War Party" but it's doubtful if Shirley will be able to go into the picture with him as planned. But with this happiness to look forward to she really doesn't mind. Seems only yesterday Shirley was a dancing, singing baby wonder herself. What a mother Shirley will make!

Exchange Visits: Odd how Hollywood people are pour- (Continued on page 16)



An Irishman loves a fight: Michael O'Shea took wife Virginia Mayo to Stadium



BY APPOINTMENT PERFUMERS TO H. M. QUEEN MARY. YARDLEY, LONDON



So young, and so delightful—the fresh
breath of loveliness that's excitingly
feminine, enchantingly yours—when
you're wearing the gay-hearted fragrance

YARDLEY English Lavender

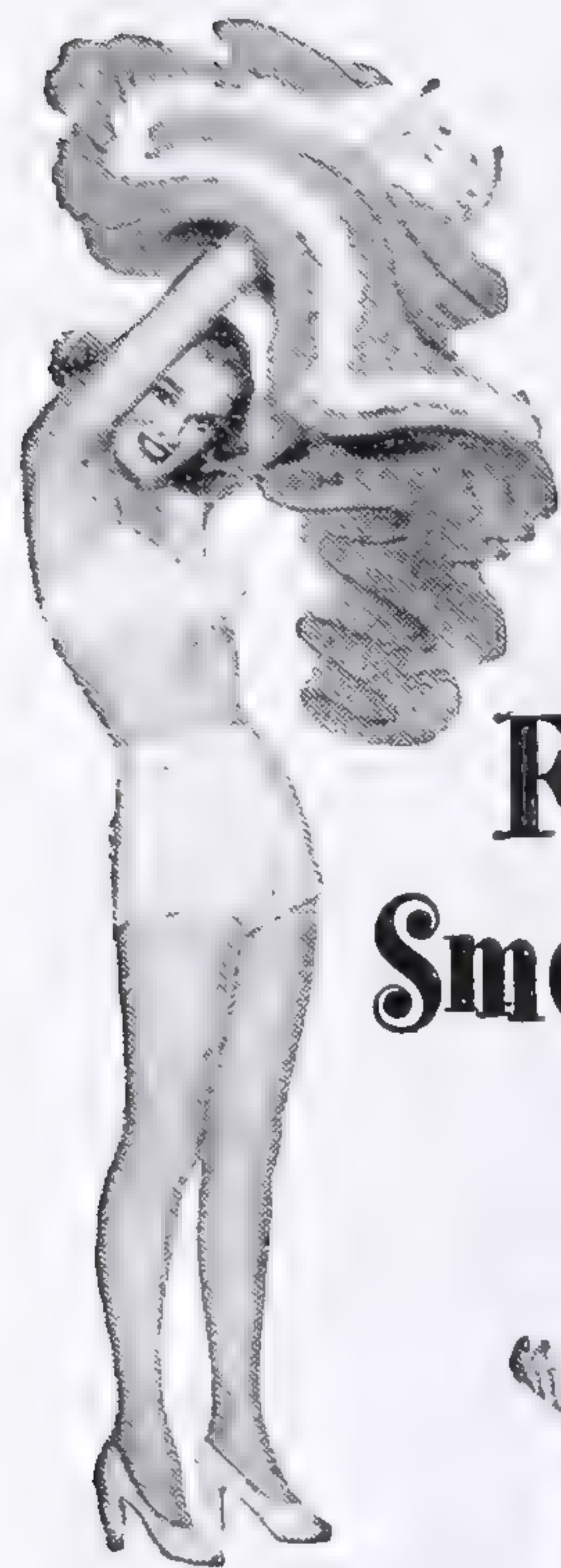


Yardley English Lavender,
\$5, \$2.50, \$1.50, plus tax.

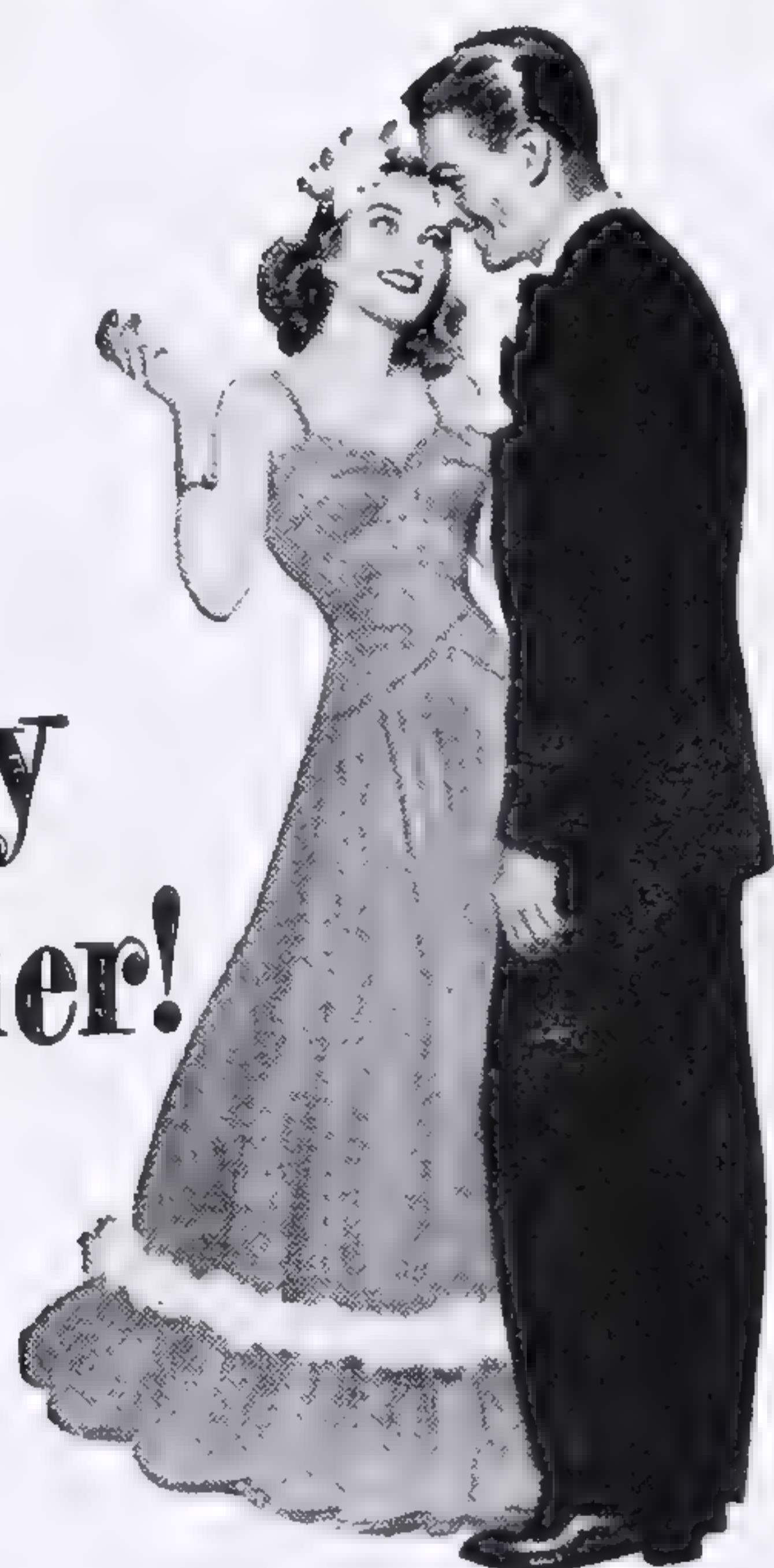
Yardley English Lavender Soap, 35c
Box of three tablets, \$1.

Yardley products for America are created in England and finished in the U. S. A. from the original English
formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.

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Fresher!**



**Feel
Smoother!**



**Stay
Daintier!**

**with this fragrant,
luxurious talcum powder**

KEEP FRESHER! Bathe, then soothe every curve of your body with lots of Cashmere Bouquet Talc. Instantly your skin feels gloriously, fragrantly fresher.

FEEL SMOOTHER! For chafable spots, use *extra* Cashmere Bouquet Talc, a satin-smooth sheath of protection. Girdles slip on like magic!

STAY DAINTIER! Prolong bathtub freshness by using Cashmere Bouquet Talc generously and often. It gives your whole person the *fragrance men love!*

*Ultra-luxurious
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smartly packaged, with
huge velour puff!*

**Cashmere
Bouquet
Talc**



with the fragrance men love

INSIDE STUFF

Fight fans Glenn and Eleanor Ford were among star turnouts at Gilmore Stadium



Eddie Bracken, who takes his fights seriously, saw it coming and dodged. His pert little wife took a calmer view!

(Continued from page 14) ing into Europe for holidays (and some for work) just as the Europeans are arriving here.

John Mills, star of "Great Expectations," arrived here about the time David Niven and his pal Bob Coote took off for England and a movie. Rita Hayworth and Linda Darnell are returning home about the time Orson Welles and Victor Mature go over. Margaret Lockwood, English star, arrives as Cary Grant leaves for a movie in England and Turkey. James Mason plans to be in Hollywood just as producer Arthur Hornblow ("The Hucksters") embarks for London. Greer Garson and Walter Pidgeon sail for England to make a sequel to "Mrs. Miniver" about the time Michael Redgrave finishes his English commitment and returns here for another film. Bing Crosby and Claudette Colbert, signed by Rank, will fly the Atlantic later on.

French actress Corinne Calvet is already here. The Italian star Valli is a hit in "The Paradine Case" and later on Chevalier will arrive in Hollywood while Tyrone Power, on a round-the-world flight, will probably be seeing gay Paree.

Lana Turner hopes to fly (but not with Tyrone) to Europe very soon and will probably meet (Continued on page 19)



Two minutes to go!
Tense moment for
the fans and the
Dennis O'Keefes

PROCTER & GAMBLE PRESENTS

PRELL The New Radiant-Creme Shampoo IN A TUBE!



PRELL REMOVES DANDRUFF IN AS LITTLE AS 3 MINUTES!

LEAVES HAIR *Radiantly* CLEAN *Radiantly* SMOOTH



HERE'S WHAT THEY SAY ABOUT PRELL

DAD: That tube's so handy! Prell's just dandy! And a little goes so far!

MOTHER: No waste, no drip... no spill or slip... For youngsters it's a star!

BROTHER: And after Prell, I know all's well. My scalp feels really clean.

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AUNTIE: It's safe they say, for every day — For my dry hair, it's swell!

ALL: Hair radiant, bright... no dandruff in sight, when we shampoo with Prell!

New, thrilling Prell! The emerald-clear Radiant-Creme shampoo with the patented cleansing ingredient which leaves your hair more gorgeously radiant than any soap or soap shampoo — and — free of ugly, embarrassing dandruff. Why, actual examinations by doctors proved that wonderful Prell **removes unsightly dandruff** in as little as three minutes . . . and that regular Prell shampoos control this dandruff!

After a Prell shampoo, just look at your hair — how shining it is! Just touch it — how soft and sleek. It's easy to "do" too! And the Prell tube is so handy — no messy jars, no slippery bottles to break.

Whole families love this marvelous new Radiant-Creme shampoo — buy a tube of Prell today, use it tonight!



*T. M. REG. U. S. PAT. OFF.

New Cutex - longest-wearing Cutex ever - stops traffic with "Pretty Gay!"



Just how ravishing-red can red get? Just how wonderful can your hands look? You'll know when you see "Pretty Gay."

It's the shade to make a man's eyes go Blink, Blink! Make his heart go Thump, Thump! Make him stop . . . look . . . and love it!

And *all* new Cutex polish is so wondrously improved.

Now! Cutex wears longer than even high-priced polishes: A new miracle ingredient, found only in new Cutex, defies chipping and peeling. *Dries extra-fast, too!*

Try "Pretty Gay" polish for prettiness' sake. Try all the other exquisite Cutex hand-care products too, for the same attractive reason.

Another New! 5 Cutex Lipsticks

created to harmonize with all polish shades.

Now—so easy to choose your lipstick and polish "go together."

Cutex Blue Pink lipstick makes sweet harmony with any cool pinkish shade. Clear Red "clicks" with any bright

true red. Blue Red lipstick is lovely with *any* of the many blue-toned red polishes on the market. Try it with the new Cutex "Pretty Gay" polish—pretty devastating."

All Cutex lipstick is so

creamy sm-o-o-oth, too. Stays put—stays radiantly lustrous for *hours*. And—surprise—only 49¢* for this luxury lipstick. At your favorite cosmetic counter. Northam Warren, New York. *Plus Federal Tax.





Charles Boyer and Orson Welles exchange some man talk at Romanoff's. Getting the male point of view is Barbara Lodge

INSIDE STUFF

(Continued from page 16) Charles Boyer coming or going.

Altogether, the Atlantic has become a mere overnight hop that helps fuse Hollywood and Europe.

We're Impressed By: The fun Mark Stevens has on a glass of milk when everyone around requires more stimulation. And how he becomes the life of the party on two glasses of straight homogenized.

By Barbara Stanwyck's frank honesty in admitting to forty when certain other stars go into fits of denials at the mere mention of reaching the forty line.

With Gregory Peck's capacity for work. He permits nothing and no one to persuade him against the idea of too many pictures. And for those who would like to snag him for parties and social whirls—well, not Peck.

The way Tyrone Power speaks French

like a native and makes no to-do about it.

Van Johnson's memory for old tunes and old movies. He can tell you who wrote a tune, when it came out, who was in a movie (this goes back to silent films too), who made it, etc. Once when a guest argued that Joan Crawford had never appeared in a certain old film—"Tramp, Tramp, Tramp" we believe it was—Van calmly phoned Joan who said she most certainly had. But even Joan had a time remembering it.

The way Hollywood men take care of their figures. Clark Gable who has shed pounds (but not by a four-day diet, he tells us) will refuse a cocktail as quickly as a bonbon when he has a picture ahead. Andy Devine has lost ninety pounds by undereating at each meal and even directors George Cukor and Alfred Hitchcock are shadows of their former out-sized selves. It's of health as well as the camera demands that the men think.

Tuning in at CBS broadcast: Ralph Edwards, Bill Goodwin, John Beal, Hoagy Carmichael and Gloria De Haven



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Hold's 144% Better



At last — a bobby pin that really holds fully 144% better by unbiased certified test* . . . a totally new kind of bobby pin! You'll see the difference at once—these bobby pins look like lightning. You'll feel the difference at once, too. They're strong, yet flexible—gentle as a lover's embrace. Note, too, the invisible heads, rounded-for-safety ends, super-smooth finish. They stay more securely, feel better, keep your hair looking neater, smarter all day through.

A NEW KIND OF BOBBY PIN

Gayla

SUPERGRIP



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INSIDE STUFF

Courageous: The sight of Susan Peters, beautiful and serene in her wheel chair on "The Sign of The Ram" set, is an object lesson to those stars who spend half their lives complaining over minor troubles . . . And the obvious happiness of Laraine Day and Leo Durocher in their marriage, despite their headlined troubles that came in outsized bunches, should calm those couples who complain of the dullness of their settled lives . . . Alan Marshall who bravely fought the nervous illness that threatened his career for the past several years, just at a time when stardom seemed imminent, is back and ready to try again, which should shame the more self-indulgent of Hollywood . . . And the way Jimmy Stewart, with no stage experience for twelve years, stepped into Frank Fay's unbeatable shoes in the Broadway show "Harvey" overrode any critical comparisons, and has made the whole town proud of the lad who had the courage for such an undertaking.

* * *

The French Celebrate: It was Bastille Day for France, the anniversary that resembles our own July 4th, so Cal got rigged up in his best and trekked off to Jean Sablon's to celebrate.

The door seemed to open of its own accord when we rang, but after peering around we found Van Johnson hiding behind it pretending to be an automatic opener or something.

Evie Johnson was there, too, looking perky with her new short haircut. Their household couple had left that day, Evie explained, and that meant getting up at seven instead of seven-thirty to cook breakfast for Van before he left for the studio and for the two boys, two and four years old. It also meant lunches, bedtime baths for the boys and dinner, too. Evie didn't mind. Even the prospect of a big house to keep straight failed to daunt her.

Handsome Louis Jourdan and his cute wife came over to chat and between Jimmy McHugh's terrific piano-playing, we greeted Jean's (Continued on page 22)



Outlined at Romanoff's: Songstress Jeanette MacDonald and Joan Fontaine

Are you in the know?



What's this paper doll trying to do?

- ☐ Get into print
- ☐ Scoop the news
- ☐ A slight-of-hand trick

Ma Nature gave this little girl a great big hand. Outsize paws seem smaller if you make them less conspicuous. With one hand, practice crumpling a sheet of newspaper into a ball. That's a trick to limber hands, lend them grace (a confidence builder!). At "those" times, too, you can gain self-assurance—with Kotex, and that exclusive *safety center*. Because it gives *extra* protection, it's a can't-miss for confidence.



Which type calls for this neckline?

- ☐ Pudge
- ☐ Pee-wee
- ☐ TNT

Scarves are neckline news again. Top 'em off with a fancy stickpin—maybe made from your own sorority pin. But mind you—chin-chucking scarves are not for the short or chubby. It's the TNT gal (tall 'n' terrific) who can best wear the style shown here. And by the way, it's smart to know *Kotex* comes in sizes! 3 of 'em! So—from Regular, Junior and Super you can choose the napkin suited to *you*.



What the lonesome lass lacks is—

- ☐ Goldilocks
- ☐ Good standing
- ☐ Gorgeous gams

It takes more than honey-hued tresses and trim pegs to make an impression. Avoid that Leaning Tower look. Since it comes from toting textbooks on one favored side—shift the ballast! Good standing improves your poise. Of course, poise is yours for the asking on difficult days—when you've asked for *Kotex*. Naturally! Because *Kotex* is the napkin with flat pressed ends that prevent telltale outlines.



Will you score with your stadium squire, if you're

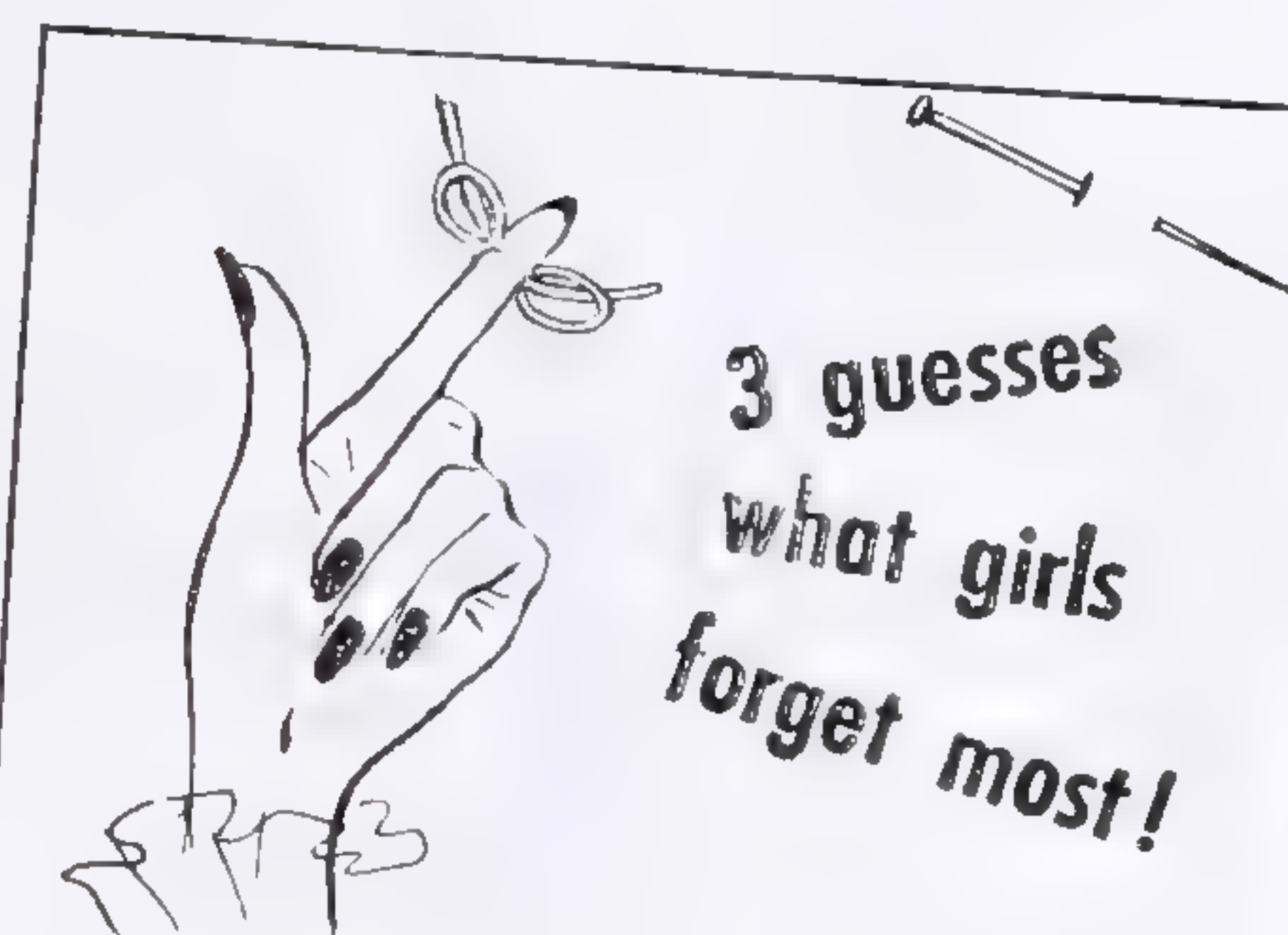
- ☐ Cheer-happy
- ☐ Sweet and silent
- ☐ A quiz kid

Gals should *know* football!—squires complain. Block that "kick"—by boning up, beforehand. Then get with the game!

Have fun! Better to cheer your head off than be sweetly mute or a question-box. And don't let calendar interference faze you. Just depend on *Kotex*: it's made to *stay soft while you wear it*. And teamed with a *Kotex* Sanitary Belt (all-elastic—snug-fitting—adjustable!) *Kotex* keeps you in blissful comfort, from kickoff to final whistle!



More women choose **KOTEX***
than all other sanitary napkins



- ☐ Remove makeup at bedtime
- ☐ Repair chipped nail polish
- ☐ Buy a new sanitary belt

Could be you *do* keep your nails neat . . . and your face scrubbed, at curfew. Yet, like most girls, chances are you forget to buy a new sanitary belt . . . keep putting it off until "next time." But to get *all* the comfort your napkin gives, *now's* the time to buy a new *Kotex* Sanitary Belt!

You see—the *Kotex* Belt is made to lie flat, without twisting or curling. Yes, a *Kotex* Belt gives you snug, comfortable fit. It's adjustable . . . all-elastic . . . non-binding!



**Kotex
Sanitary
Belt**

Ask for it by name



VIRGINIA
MAYO

What a
heavenly
body...
coming
to
you...

OUT OF THE BLUE

Eagle-Lion Films presents

GEORGE BRENT • VIRGINIA MAYO
TURHAN BEY • ANN DVORAK
CAROLE LANDIS in VERA CASPARY'S

"OUT OF THE BLUE"

with ELIZABETH PATTERSON • JULIA DEAN • RICHARD LANE • CHARLIE SMITH
Produced by Isadore G. Goldsmith • Directed by Leigh Jason
BRYAN FOY in Charge of Production

INSIDE STUFF



Ricardo Montalban and his wife. It was love at first screen sight for Ricardo

(Continued from page 20) French guests—but not in French, alas.

Lovely Nancy Oakes de Marigny, who suffered through that Bahama incident when her husband Count Alfred de Marigny was accused and exonerated of killing her father Sir Harry Oakes, told us of meeting our friend Turhan Bey in Mexico. But it was only friendship, we assure you.

French songs by the guests with Jean singing his French theme song "Passing By" followed by the English version by Margaret Whiting made it a spirited evening. *Vive la France*, say we and the best to our French friends.

Here and There: Lauren Bacall is so in love with her husband, Humphrey Bogart, she serves him before the guests and flutters around like a star-struck fan. Which, come to think of it, she is. And that's not bad. We need more in-love wives in Hollywood... Betty Garrett, wife of Larry Parks, is so discouraged (at this writing) over the lack of action in her screen career she may return to New York for another play. And that means those long separations both Larry and Betty abhor... Henry Fonda, driving to work of a bright sunny morning with the top of his convertible down and resplendent in a plaid sport shirt, looking better than he has in years. And that success of his pal, Jimmy Stewart, trodding the Broadway boards in "Harvey" has given Henry that old feeling again. Only movies won't let him go... Everyone agreeing Brian Aherne, who seems so austere both on and off the screen, dances a wonderful samba. Incidentally, Mrs. Aherne is a very stunning woman.

Ricardo Montalban: The picture was "Fiesta" and the young man who danced and heroed his way to overnight success was Ricardo Montalban, a Mexican lad who had never danced before and most certainly never fought a bull. And yet at the picture's conclusion, studio and

Your Shoes are Showing!

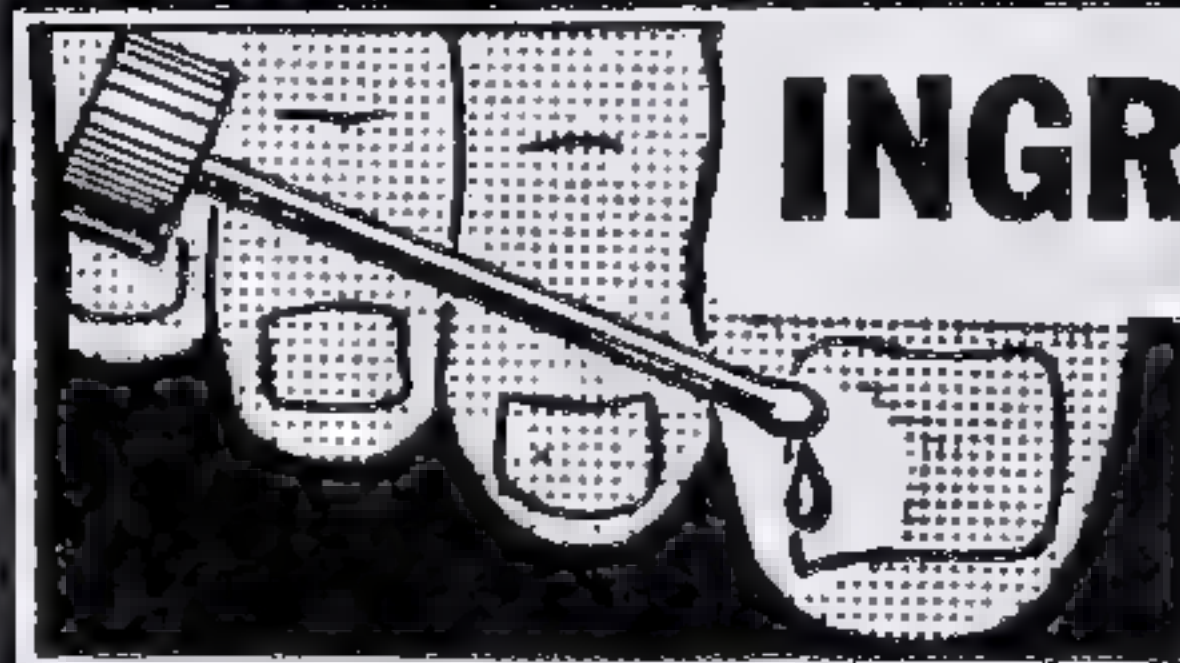


Embarrassing, isn't it?

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- 1 Shinola's scientific combination of oily waxes helps keep shoes flexible—and new-looking longer.
- 2 Shinola is easy to apply and economical to buy. For good grooming and longer wear—KEEP 'EM SHINING WITH SHINOLA. In Canada It's 2-in-1.



INGROWN NAIL

Hurting You?

Immediate Relief!

A few drops of OUTGRO bring blessed relief from tormenting pain of ingrown nail. OUTGRO toughens the skin underneath the nail, allowing the nail to be cut and thus preventing further pain and discomfort. OUTGRO is available at all drug counters.

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INSIDE STUFF



Dapper Dan Duryea and his wife made a personable pair at recent premiere

fans alike knew a new star was ascending. So, where has all this left him? Exactly where it found him—modest, hopeful, happy in his home life, grateful.

About Ricardo there is no Spanish flash, Latin daring, Mexican whoop-la; off screen that is. Mild in manner, almost diffident in approach but still possessing enough eclat to stand on his own, this Mexican-born actor is far from America's idea of a hot peppered tamale. Ricardo, product of a Hollywood high school, much prefers steak, blood-rare, a baked potato and salad to chili. But our bread—"Here it is too soggy I think. The crisp French loaves we have in Mexico are better," he contends.

With every intention of becoming an engineer, he was brought to Hollywood by his older brother Carlos from his home town of Torreon. Enrolling at Fairfax High School to catch up on pre-college civics and history, the Mexican lad was too shy to try out his one-word-at-a-time English in classes. So, to overcome this, he signed up for courses in public speaking, graduating to bits in school plays and finally emerging as a Mexican-Russian in "Tovarich" where he was spotted by an M-G-M talent scout. To avert any such nonsense as movies, his brother packed him off to school in New York. But Ricardo ended up playing in summer stock opposite such stars as Tallulah Bankhead in "Her Cardboard Lover" and Elsa Maxwell in "Our Betters" where, believe it or not, he was better than Elsa.

Again M-G-M sent for him but before he could test for "Tortilla Flats," the illness of his mother called him back to Mexico. Here he was given the lead in the Mexican film "Five Were Chosen" and, he says, "I was so awful no one would speak to me."

He was almost resigned to a lifetime job in his father's little dry-goods store when the American director Norman



You've picked a perfect silent partner, Honey. Mum not only protects your work-a-day charm, but keeps you sweet and dainty after hours, too.

It's foolish for any girl to take chances with underarm odor. A bath washes away *past* perspiration, but Mum prevents risk of *future* offense.

Be a safety-first girl with



Product of Bristol-Myers

Mum

safe for charm

Mum checks perspiration odor, keeps underarms dainty all day or evening.

Mum

safe for skin

No irritating crystals. Snow-white Mum is gentle, harmless to skin.

Mum

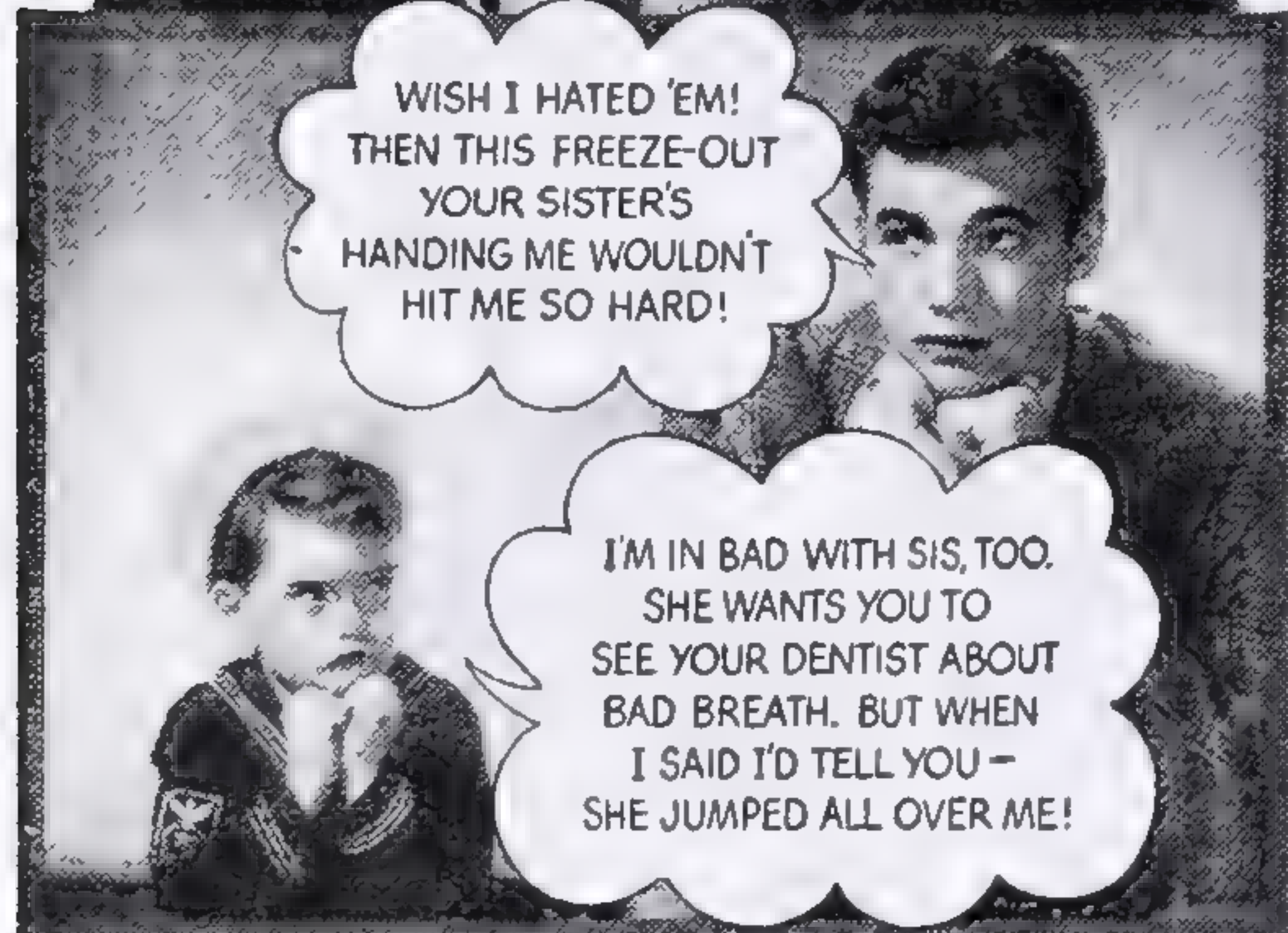
safe for clothes

No harsh ingredients in Mum to rot or discolor fine fabrics. Economical Mum doesn't dry out in the jar. Quick, easy to use, even after you're dressed.

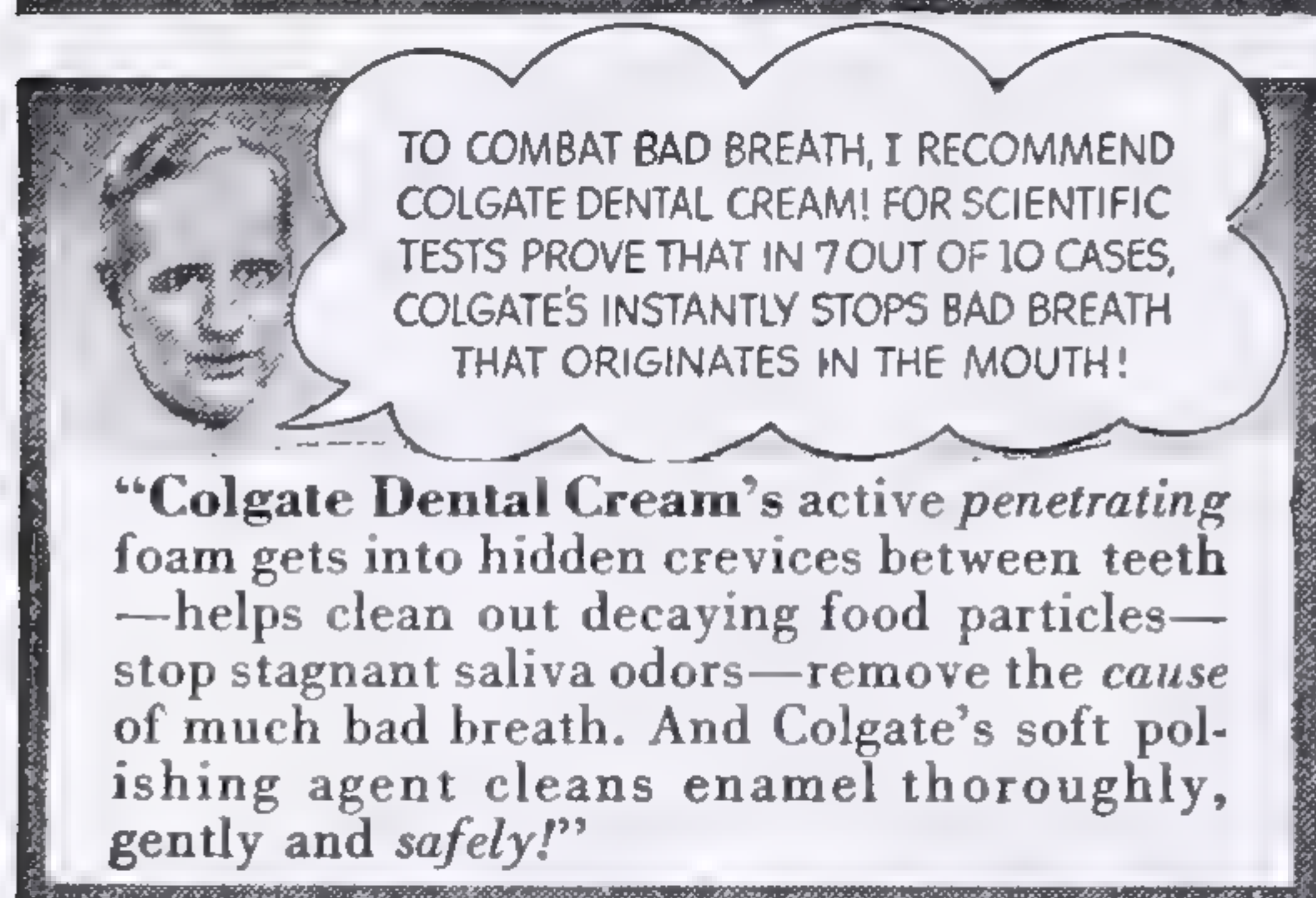
I Hate Wimmin!



WISH I HATED 'EM!
THEN THIS FREEZE-OUT
YOUR SISTER'S
HANDING ME WOULDN'T
HIT ME SO HARD!



I'M IN BAD WITH SIS, TOO.
SHE WANTS YOU TO
SEE YOUR DENTIST ABOUT
BAD BREATH. BUT WHEN
I SAID I'D TELL YOU—
SHE JUMPED ALL OVER ME!



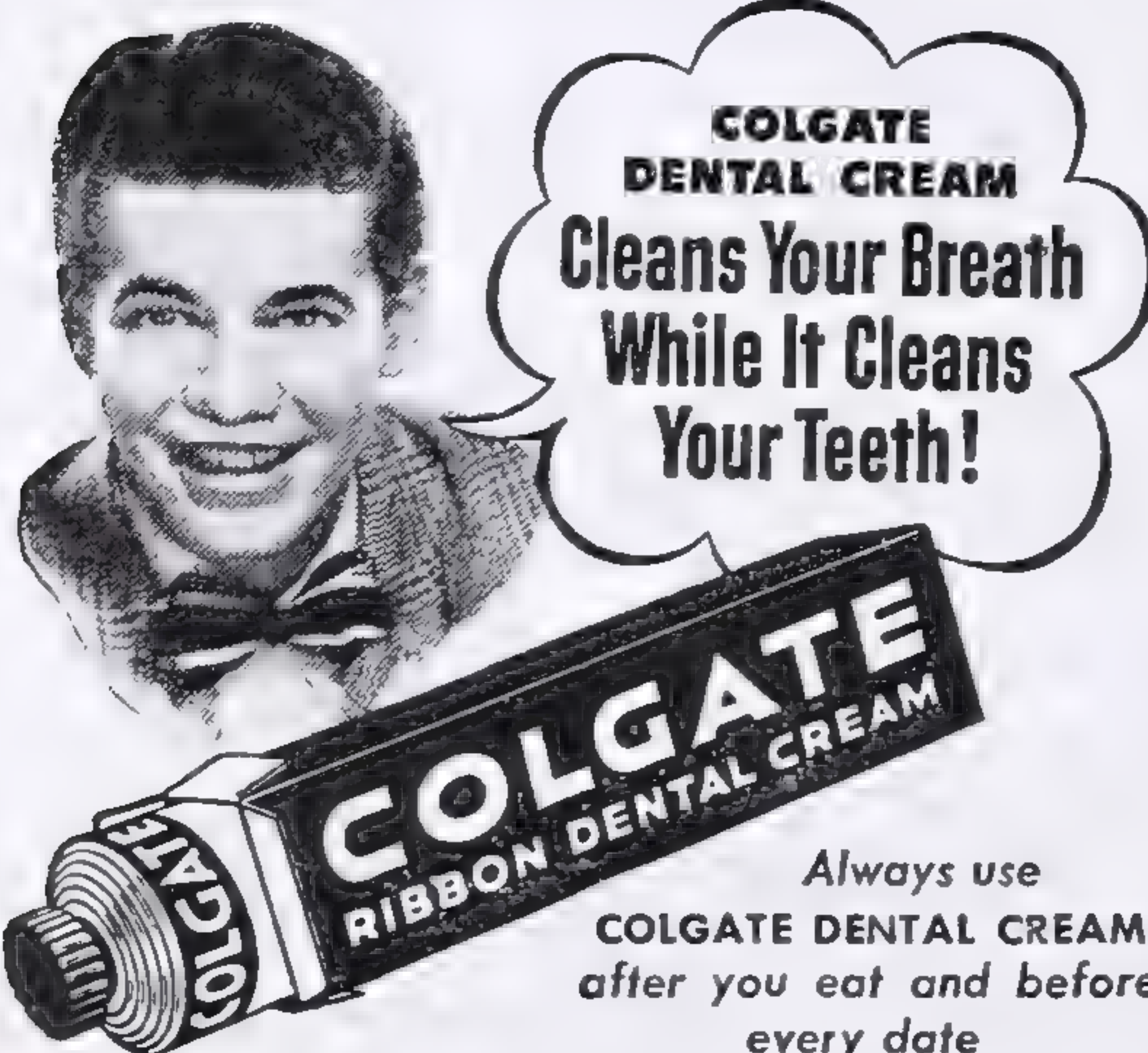
TO COMBAT BAD BREATH, I RECOMMEND
COLGATE DENTAL CREAM! FOR SCIENTIFIC
TESTS PROVE THAT IN 7 OUT OF 10 CASES,
COLGATE'S INSTANTLY STOPS BAD BREATH
THAT ORIGINATES IN THE MOUTH!

"Colgate Dental Cream's active penetrating foam gets into hidden crevices between teeth—helps clean out decaying food particles—stop stagnant saliva odors—remove the cause of much bad breath. And Colgate's soft polishing agent cleans enamel thoroughly, gently and safely!"



LATER—
Thanks to
Colgate
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HER KID BROTHER'S TIP-OFF SHOWED ME HOW
TO GET THE TREATMENT I'M GETTING NOW!



**COLGATE
DENTAL CREAM**
Cleans Your Breath
While It Cleans
Your Teeth!



Always use
COLGATE DENTAL CREAM
after you eat and before
every date

Foster gave him the lead in another Mexican film "Santa" and as a dashing bullfighter he was in. Nine more films followed before Jack Cummings saw him and brought him back again to Hollywood and M-G-M.

Sometime before, Ricardo fell in love with the picture of a beautiful American model, Georgianna Young, who happened to be the sister of Sally Blane, Norman Foster's wife. So, at Sally's insistence, Ricardo looked up Georgianna and two weeks later they were married. They have two beautiful babies, Laura, aged two, and Mark, four months. At the least encouragement, and even without, he brings forth the pictures of his lovely wife and babies and proudly passes them around.

Happy in his marriage, he lives in a cute house tastefully furnished by and rented from his mother-in-law, likes wearing the colorful sport shirts his wife buys him, is never without the St. Christopher around his neck, enjoys their friends, mostly out-of-picture people, and playing records at home. He be-

INSIDE STUFF



Off the air—on the town: Jack Benny and Mary Livingston drop in at Romanoff's

moans the little accent he has and can do nothing with the two dimples in his smile.

Thin and dark, almost entirely without the verve and fire one would expect of him, he is fearful of critical opinion if he is given the life role of Valentino. Our bet is, he needn't worry.

He possesses a marked sense of humor, especially over the way Americans call him everything from Mountbatten to Mendelblitz. In his present picture, "On an Island with You," he plays, of all things, a movie star. "But I try to play him straight," he explains.

He has never traded on the popularity of his beautiful sister-in-law, Loretta Young, nor forgotten his two brothers and sister in Mexico. He hopes you who liked him in "Fiesta" will not forget him.

Gaddings: Dropped by the home of genial Mike Romanoff where agent Fefe Ferri was celebrating his birthday. We were just in time for the speech of Douglas Fairbanks Jr. who delivered his birthday greeting entirely in pantomime.



GIRLS! Want quick curls?

WHAT girl doesn't want quick curls these days! Especially when that favorite fella gives you a call at the last minute. With New Wildroot Hair Set you can set that favorite hair-do in less time. It's absolutely tops for quick good grooming that's so important these days. New Wildroot Hair Set contains processed Lanolin. Leaves any texture of hair soft, natural-looking, and at its lovely best. Replaces old-fashioned thick gummy wave sets. Light bodied. Faster drying. Lets you style your favorite hair-do at home quickly, without fuss or disappointment.



NEW WILDROOT HAIR SET

SHOW FRIENDS SMART NEW—
CHRISTMAS CARDS \$25 IN CASH
Selling 50 big value 21-card Christmas Assortments at \$1—pays you \$25 cash. Make extra profits with 22 different Assortments for Christmas & Everyday. Also Stationery. Write for 21-card box on approval and FREE samples of Name-Imprinted Christmas Cards to sell at 50¢ & 25¢ for \$1. Act now!
PHILLIPS CARD CO., 860 Hunt St., Newton, Mass. **SEND FOR SAMPLES NOW**

ASK FOR STAYFAST SHEER NYLON HAIR NET 5¢ EACH



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The STAYFAST Sheer Nylon Hair Net is exquisite, fine and definitely low-priced! Only 5¢ each. To keep your coiffure always smooth and chic, ask for the STAYFAST Sheer Nylon Hair Net at your chain, drug and department stores, or order direct 5 for 25¢ from

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HYMAN & HYMAN Beauty Products, Inc.
10 East 49th Street New York 17

It was a gay affair with the town love-lies in their prettiest frocks . . . Lunching with Mrs. Errol Flynn and designer Don Loper as guests of pretty Iris Bynum around the pool of the beautiful Bel-Air Hotel. Iris is the girl very much in Clark Gable's life these days and a wonderfully good sport . . . To Neil Vanderbilt's cocktail party with the guest of honor, Mrs. Leonard Thomas of Newport and New York. Mary Pickford and Buddy Rogers, Maria Palmer and hosts of socialites greeted the lovely Mrs. Thomas. Later, at Chanteclair, we glimpsed George Sanders being very attentive to Ava Gardner, who was wearing huge horn-rimmed spectacles, of all things . . . Chatting with director Edmund Goulding, who is bringing in "Nightmare Alley" on schedule, and chuckling at Goulding's aside after an inspired bit of directing: "How did I ever get so clever?"

* * *

Birthday Celebration: When Errol and Nora Flynn learned Cal had a birthday in the offing, they set out to make it a

INSIDE STUFF



Tough guy John Garfield kept Lana Turner weak with laughter at CBS show

happy one indeed. The fun began a day or two before when Errol telephoned Cal to meet him and Nora at their home. From there we went to the airport and in the four-passenger plane he had rented for the occasion set off to view the yacht races from Catalina.

The day was clear and bright and below us the boats with their sails looked like pretty toys. Flying low, we tried to glimpse the Frank Morgan and George Brent boats, both in the race. It was an exciting experience and one we all enjoyed.

On Sunday we drove up Laurel Canyon to the beautiful Flynn home perched on the side of a mountain overlooking the Valley. Gathered around the patio and pool, waiting to wish us a happy birthday, were Clark Gable and Iris Bynum, Mark Stevens, Betty Furness with husband Bud Ernst, tennis star Frank Shields, David May, Bruce Cabot, Errol, Nora and many others.

Swimming, and tennis that was really something with that guy Shields beating

Joan Bennett tells how to Encourage Love

"First move toward romance," says Joan Bennett, "he holds your hand. Is it a nice soft hand—very feminine? Then he's thrilled—and encouraged. Such sweet, soft hands are no problem for you with Jergens Lotion hand care."



JOAN BENNETT STARRING IN THE DIANA PRODUCTION
"SECRET BEYOND THE DOOR"—A UNIVERSAL-INTERNATIONAL RELEASE

Two guesses—what hand care does Joan Bennett use? Of course . . . she's sure of darling hands—she uses Jergens Lotion.

And the other Stars—7 to 1, they, too, use Jergens Lotion hand care.

You, too—be happy with even softer, smoother hands today. Lovely! Jergens Lotion is finer than ever now, thanks to recent research. More protective, too. Contains two ingredients, so tops for skin-care that many doctors use them. 10¢ to \$1.00 (plus tax) for this even-finer hand care. No oiliness; no stickiness.

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Mail coupon now to Box 27, Cincinnati 14, Ohio
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to buy two packages
instead of only one.
PREPAREDNESS,
when you need relief,
means half the battle won



I keep an **EXTRA** package
of Alka-Seltzer near.
And when a headache
threatens...I soon get
in the clear.



Of course I keep an **EXTRA**.
And after all...why not?
If Acid Indigestion comes
I'm "Johnny-on-the-Spot"



I hate discomforts of a **COLD**
A sniffle, snuff or sneeze.
That's why I keep an **EXTRA**
For just such times as these.



Alka-Seltzer can be so helpful in
so many ways in your home, you
will find it wise always to have
an **EXTRA** package handy.
Why not do as thousands do:—
Instead of buying one, buy two!
All drugstores. 60c—30c—and
the new purse and pocket size.

Alka-Seltzer

INSIDE STUFF



Laughter in full boom: Frank Morgan's
mirthquake had the other diners shaking!

all comers, was followed by a delicious
lunch and a big "happy birthday" cake
for Cal. Errol had very tactfully placed
three candles atop the icing.

Clark Gable and Cal discussed his last
picture, "The Hucksters," which will reap
a harvest, talked over with Errol his
hopes of buying a plane of his own,
discussed sports with Shields and in
between roared with laughter at the
antics of Errol's pet gibbon, sent to him
from Siam.

All together it was a grand weekend,
thanks to the Flynns, and a wonderful
birthday celebration for Cal.

A Chat with Kelly: Finishing an in-
terview in the M-G-M commissary, we
strolled over to the table of our good
friend, Gene Kelly, and pulled out a
chair. There is no ceremony and no need
for formality with Gene and Cal. We're
friends, we know it, accept it and that's
that.

In his inevitable white cotton under-
shirt (his dancing costume) he looked
relaxed and at ease as always. Gene has
no pretensions; he's plain down-to-earth
Kelly, take it or leave it.

"Well, fellow Pittsburgher," he said,
"what's with you these days?" We
watched him put away a dish of choco-
late ice cream before answering.

We talked then of Pittsburgh and the
little suburban town of West Elizabeth
where Cal was born and the girl Gene
used to court there while attending
classes at the University of Pittsburgh.
And finally we got around to his last
picture, "The Pirate." He was due to
catch up with a few dance sequences
that afternoon.

"Think I'll do 'Easter Parade' next,"
he said, with Cal arguing that Gene
should really hold out for a good solid
drama. Finally we talked of movie glam-
our girls and what happens to them.
"Studio spoils them," he said. "Soon as
they show signs of becoming stars,
they're petted and pampered by every-
one until they lose all perspective." He's
so right.

"Aren't you glad your cute wife Betsy
isn't in pictures?" we asked.

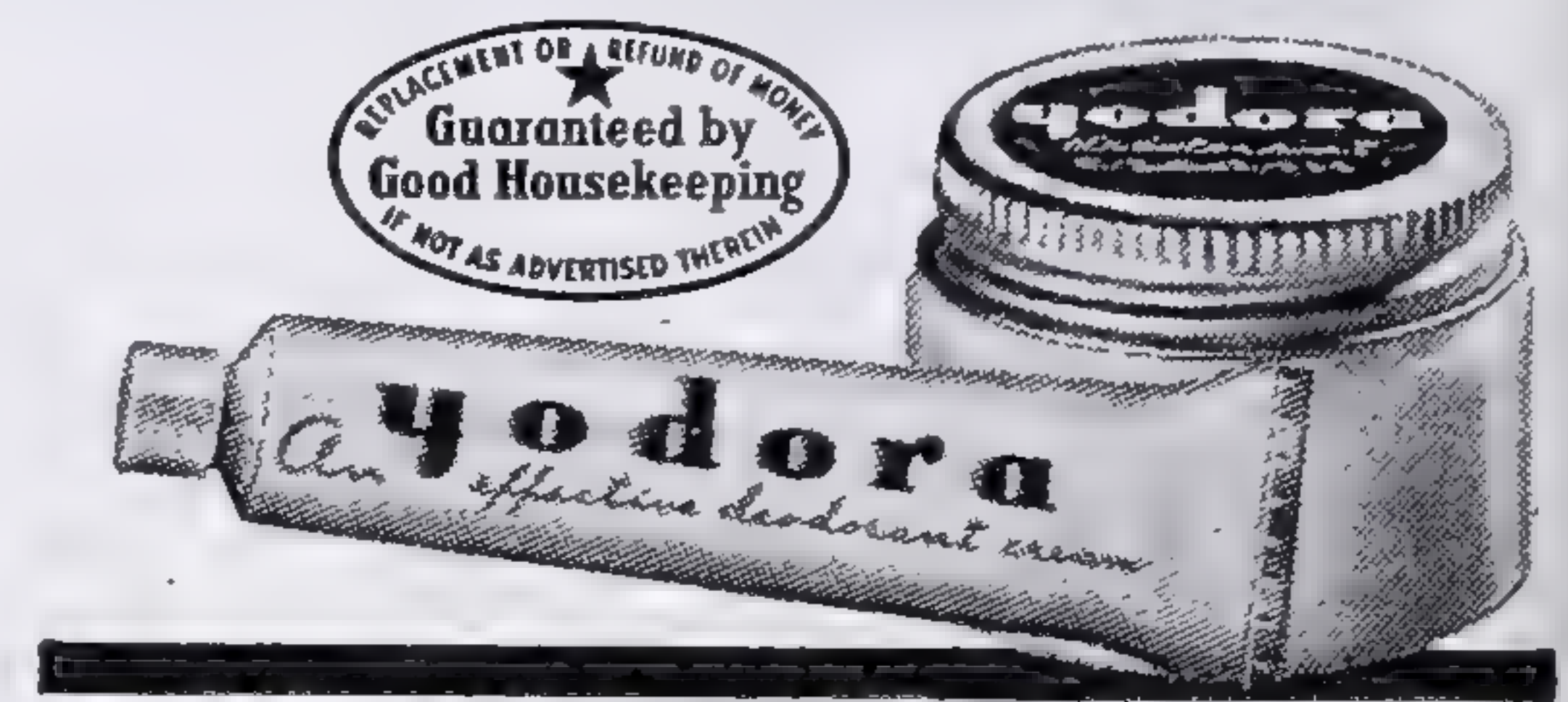
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If your blood **LACKS IRON!**

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Tablets are one of the greatest blood-
iron tonics you can buy! Buy them
at any drugstore. Worth trying!

Lydia E. Pinkham's **TABLETS**

INSIDE STUFF



Inspiration for the dance: Cyd Charisse has Tony Martin in a whirl—at Ciro's

"Betsy," he said with pride, "could take anything in stride. She took me, didn't she?" And with that Kelly twinkle in his eyes and a friendly crooked smile, he was off for rehearsals.

* * *

News of Helmut: His voice came to us over the telephone and although it had been a year since we'd talked, we recognized that Viennese accent at once. "So much has happened since we last saw each other," Helmut said. He has been to Europe and to visit his family in Vienna, then to Canada to make pictures and, later on, to Broadway as Tallulah Bankhead's leading man in "The Eagle Has Two Heads."

We asked about his romance with the pretty deb, Charlene Wrightsman. "We talk over the telephone all the time," he said, "and if you think it doesn't cost a fortune to talk to Paris, London and Rome, you should see my bill."

We asked then about marriage. "First I must think of my family," he said. "I have brought my mother to this country and when my younger brother arrives they will both come to Hollywood."

Helmut's brother is an engineer and will enroll here in California Tech. Helmut assures us that for the time being he'll stay in Hollywood for more movies. At least he hopes to.

* * *

Hey, kids: Want a pair of Gene Autry jeans? Real cowboy jeans like Autry and other cowboys wear when there's work to be done? Well, just sit back and wait a little while and they'll be yours, for there's a deal whereby 2,500,000 pairs of Autry jeans are about to be manufactured just for you kids. You'll read all about it when they're ready.

And speaking of Gene, he's finally made that producing contact with Columbia Studios, so after he returns from his rodeo tour, which should be soon, you can contact the actor by writing to Columbia Studios in Hollywood.

Gene's old sidekick, Smiley Burnette or "The Frog" as you call him, is also at this studio. But whether they'll be together again hasn't been decided yet.

But watch for that "jean" announcement and get your pair first.

For lovely hair all men adore

How sweetly feminine is the appeal of a woman's lovely hair to men. Hair gleaming with natural highlights—sparkling with silken softness—inviting with clean fragrance. For though your hair-style be formal or free as the wind, it's your natural hair-appeal men love. And more and more women are learning that Lustre-Creme Shampoo brings out the fullest natural glory of their hair . . . quickly (no special rinse) . . . easily . . . inexpensively. Not a soap, not a liquid, Lustre-Creme Shampoo is an amazing new dainty cream that lathers luxuriously in hard or soft water, and sweeps dullness away. Out of her wealth of cosmetic lore, Kay Daumit blended gentle lanolin with special secret ingredients to achieve this almost-magic cream that offers new glamour, wonderful obedience, to your hair! Try Lustre-Creme—The Cream Shampoo for The Hair Men Love. At all cosmetic counters.



Four ounces, \$1.00
Family 1 lb., \$3.50
Also 30¢ and 55¢ sizes.



See how a fingertipful of Lustre-Creme Shampoo bursts into heaps of fragrant lather. See how tempting it leaves your hair! Not dried—not dulled—not unruly—but silken soft, responsive, sparkling as if you'd given it a hard brushing.



Lustre-Creme Shampoo

Kay Daumit, Inc. (Successor), 919 N. Michigan Ave., Chicago, Ill.



*maddening kisses-
stopping her cries-stopping her breath!*



Too much between them for anger!
Too much between them for love!

Emotion as violent as the era
that spawned them!



The pages of
a best-seller
pour their violence
and excitement
onto the screen!

The Foxes of Harrow



20th
CENTURY-FOX

Starring

REX HARRISON · MAUREEN O'HARA

with

RICHARD HAYDN · VANESSA BROWN · VICTOR McLAGLEN · PATRICIA MEDINA

GENE LOCKHART · CHARLES IRWIN · HUGO HAAS · DENNIS HOEY

Directed by JOHN M. STAHL · Produced by WILLIAM A. BACHER · Screen Play by Wanda Tuchock
Based on the Novel by Frank Yerby



PICTURES FOR JUNIORS

Something disturbing has happened—something which the editors of PHOTOPLAY feel that you—and Hollywood—should know about.

In Scarsdale, a suburb of New York, the Motion Picture Council headed by Mrs. William D. Moyle, set out to determine whether mothers throughout the country were as concerned over the type of film entertainment being offered at children's matinees as were the mothers of Scarsdale. So they sent questionnaires to other motion picture councils and the replies represented 2,226 civic organizations in thirty states.

The key question was whether or not the organizations addressed considered the films shown at children's matinees satisfactory entertainment for their young audiences.

Seventy-five per cent of the responses said no!

Yet children's matinees are virtually the only attempt our American system makes to give young people appropriate screen fare.

Is Hollywood, the greatest medium in the world for mass entertainment, turning a deaf ear to the children's "Tell me a story?"

If so, why? Is it because it won't pay? It has on occasion in the past. There have been "Little Women," "Little Lord Fauntleroy," the early Disney pictures, more recently the "Flicka" and "Lassie" stories, the "Andy Hardy" series, to name a few. But the occasions still have not been frequent enough to fill the hungry eyes of America's vast junior audiences.

The Motion Picture Council of Scarsdale, as a result of its questionnaire, has come up with some further suggestions for books with universal appeal to be filmed. Among these are "Just So Stories" by Rudyard Kipling, "The Cloister and the Hearth" by Charles Reade, "The Little Lame Prince" by Ruskin, "Ivanhoe" (going into production in England), "The Pied Piper of Hamelin" by Browning, "Rip Van Winkle" by Irving, "The Nurenberg Stove" by De la Rame.

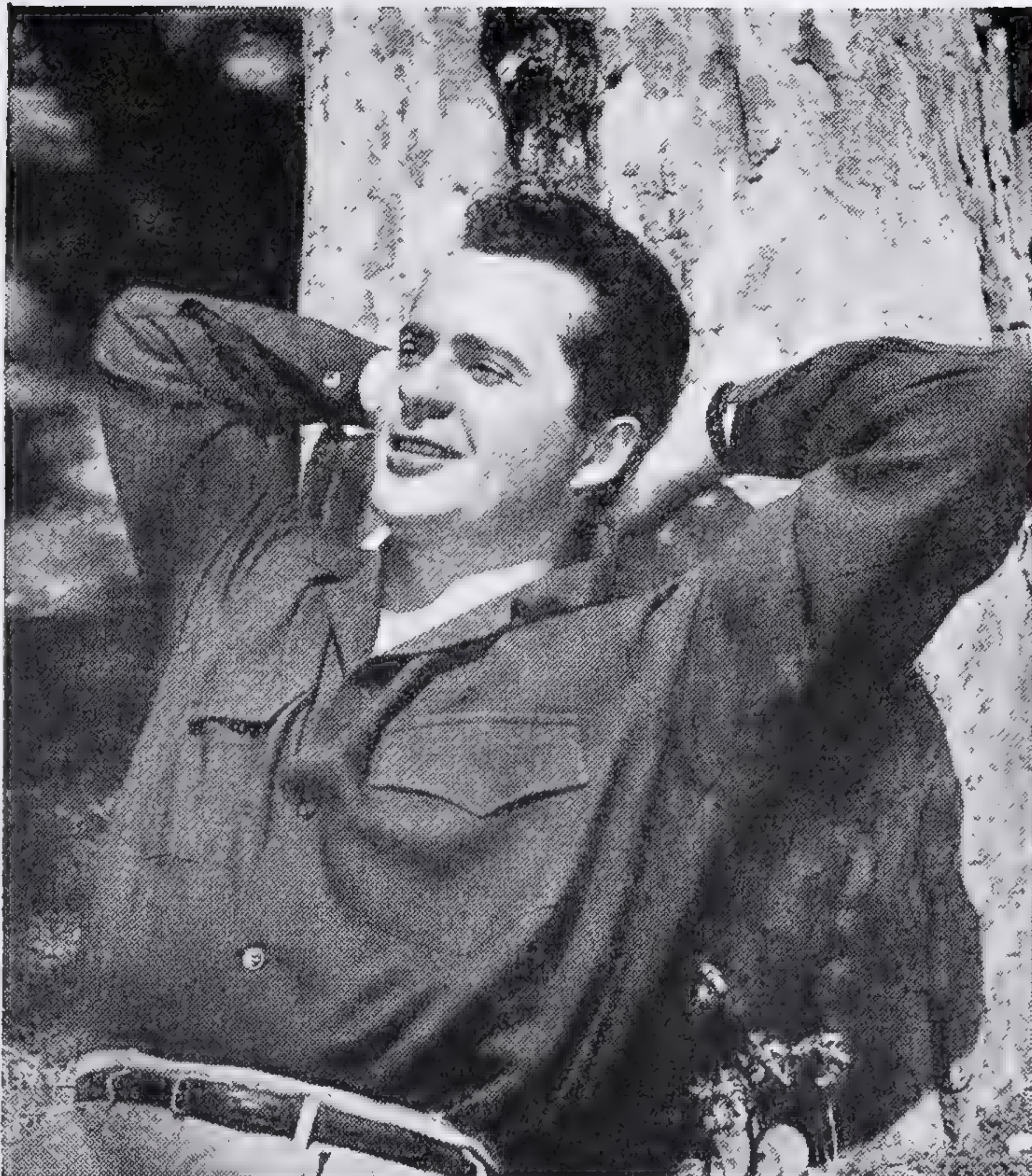
PHOTOPLAY agrees with their suggestions and hopes that one of these days some of them will come to life on the marquees of America.

Fred Sammis

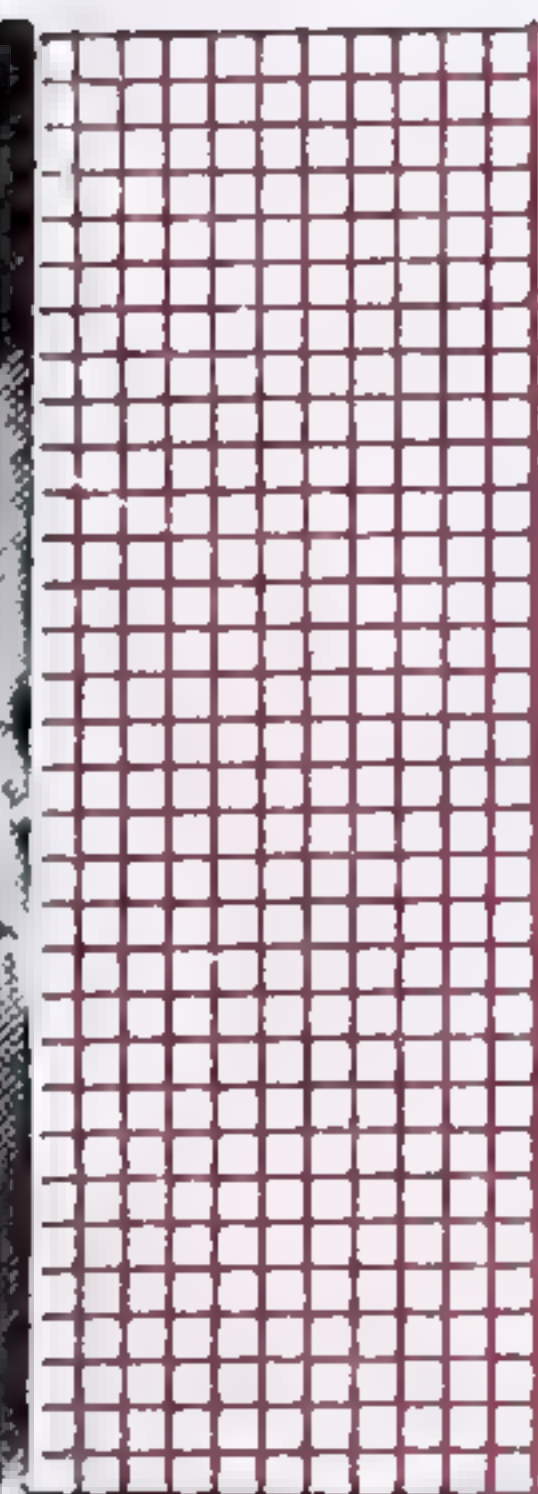
THE LARRY PARKS PUZZLE

BY LOUELLA O. PARSONS

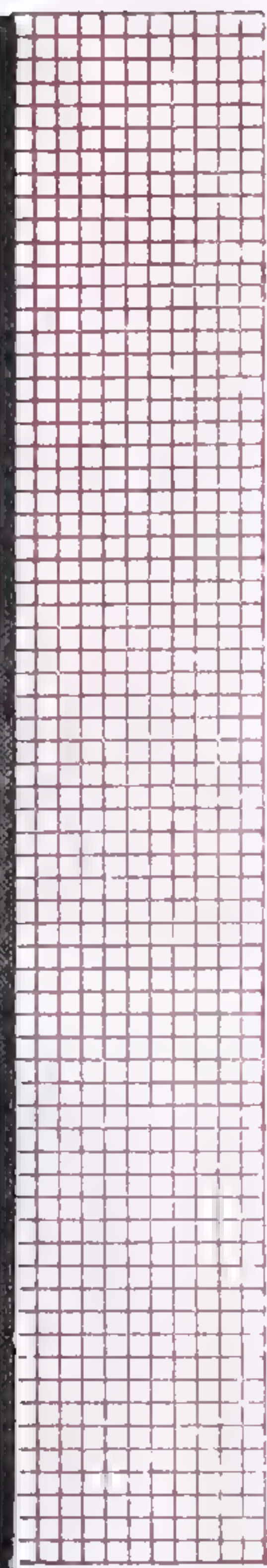




In the controversial spotlight:
Larry Parks of "The Swordsman"



The "bright star" in Larry's
life—Betty Garrett, his wife



The first part of his story

was a sensational success

—but what about the

next instalment?

IS he a one-shot?

Or a sure-shot?

Whom else could I mean but Larry Parks and, of course, I'm talking about the unprecedented predicament of this young actor who, a year ago, soared to an Academy Award nomination in "The Jolson Story" and who is today facing a great big WHAT in the future.

Larry is one of the most quixotic cases of my thirty years of looking 'em over as movie stars. And his case is the back-scenes talk of Hollywood today.

Was he up for an Oscar because of his fine performance?

Or did he get there on the strength of another man's (Al Jolson's) electric voice singing through his personality?

Recently, at a big party, I was all ears when I heard Larry's name come up. One of the men talking is one of Hollywood's most important producers—at a rival studio, not Columbia, which is Larry's home lot. He said:

"The case of this boy is a heart breaker because he hit and hit big with another star's personality. Not only was Larry singing with Al Jolson's voice, but he had been loaned the Jolson personality, been coached in the Jolson mannerisms, and then to top it all off, he had Al's life story thrown in. He gave a (Continued on page 106)



Cable From



Broken dates lost Rita Hayworth a royal decoration

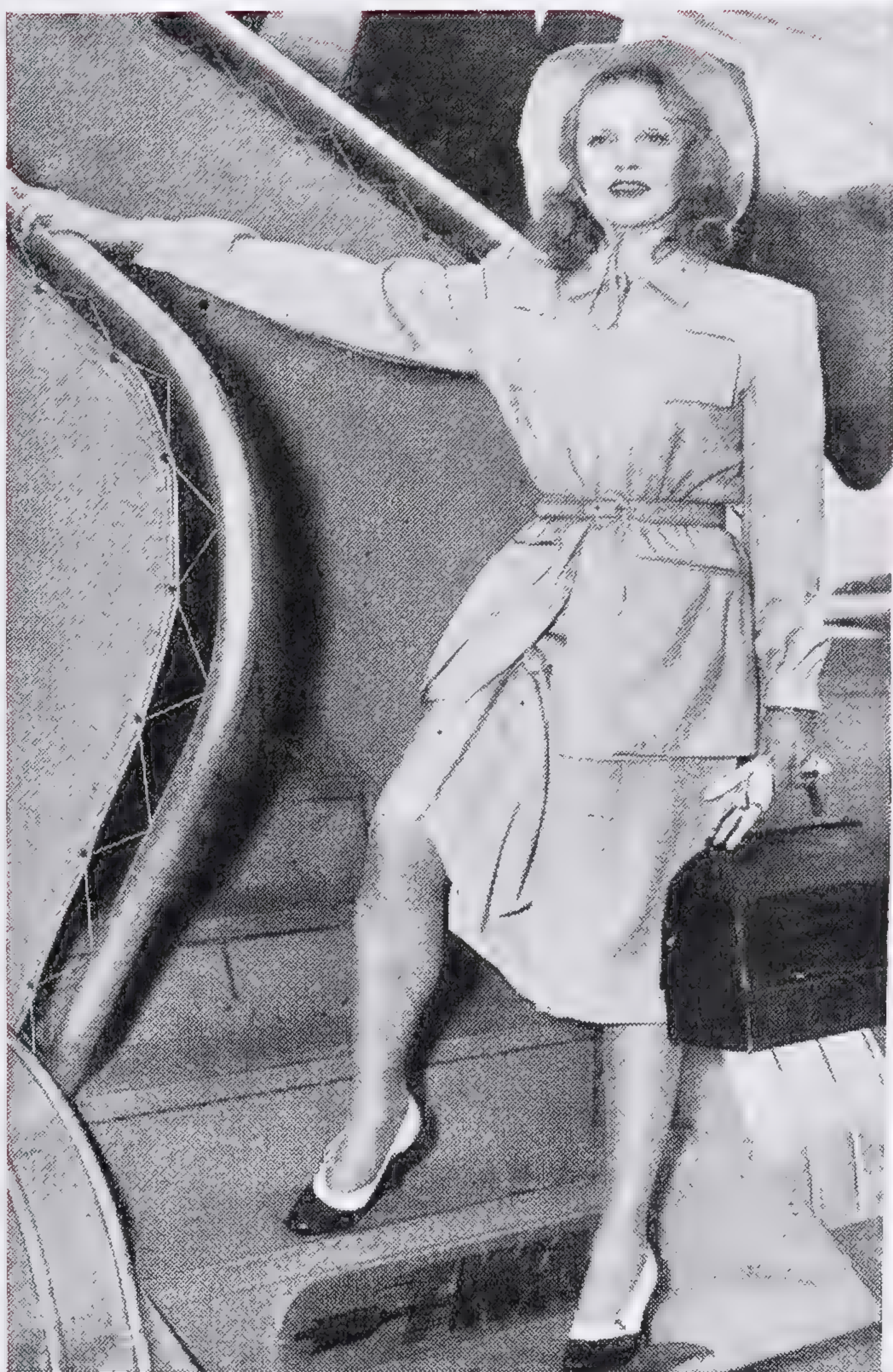


"I want him to be happy," said Annabella of Ty

THE boulevards over here in Paris throng again with civilians. Men and women sit in the sun in sidewalk cafes discussing the exciting politics of today. And everywhere you look you see American movie stars. They've swooped down upon us like beautiful birds of paradise wearing all their plumage, some gracefully, some not so gracefully. They're making pictures in the English studios. They're holidaying in London, in Paris, on the Riviera and in Switzerland. Some of them have been ambassadors of good will. Others, I regret, have failed on this score.

Paris

BY ELSA MAXWELL



Marlene's queenly gesture was royally received

Paulette Goddard, hard at work in London on a Korda picture, "The Ideal Husband," flew over to Belgium for the Film Festival, kissed the burgomaster for the newsreels, appeared at the Paris Opera, dined with me and went back to England again.

Sonja Henie found her special heaven at St. Moritz.

Linda Darnell has been closeted at the Zurich villa of Dr. Jung, successor to that world-famous father of psychoanalysis, Sigmund Freud. Reason? A series of (Continued on page 104)

Flash! Our world correspondent scoops
with news on Annabella and
Tyrone Power, the Darnell
psycho-sessions and the mystery of the
missing Rita Hayworth



Paulette Goddard helped to raise the American score

I Was There

When anyone steals the spotlight from

Betty Hutton—that's news!

BY BUD FRAKER

I SURE thanked my lucky stars that Lindsay Diane Briskin was used to seeing me around because when I arrived at her house on the morning of her six-months' birthday she'd decided that was the day for her to stand on her own two feet for the first time. Lindsay was tickled pink with her performance, her mom and pop were ditto—to say nothing of me and my camera.

It really all started way back when Betty Hutton first came to Hollywood. I am at Paramount Studios where Betty made her first picture, so I've taken plenty of pictures of Lindsay Diane's mother. Then when Lindsay Diane came along I started doing monthly sittings for her mother's private collection. The usual thing—you know, nude on a bear rug, high-chair hijinks, etc. Someday she'll probably want to shoot me for these shots.

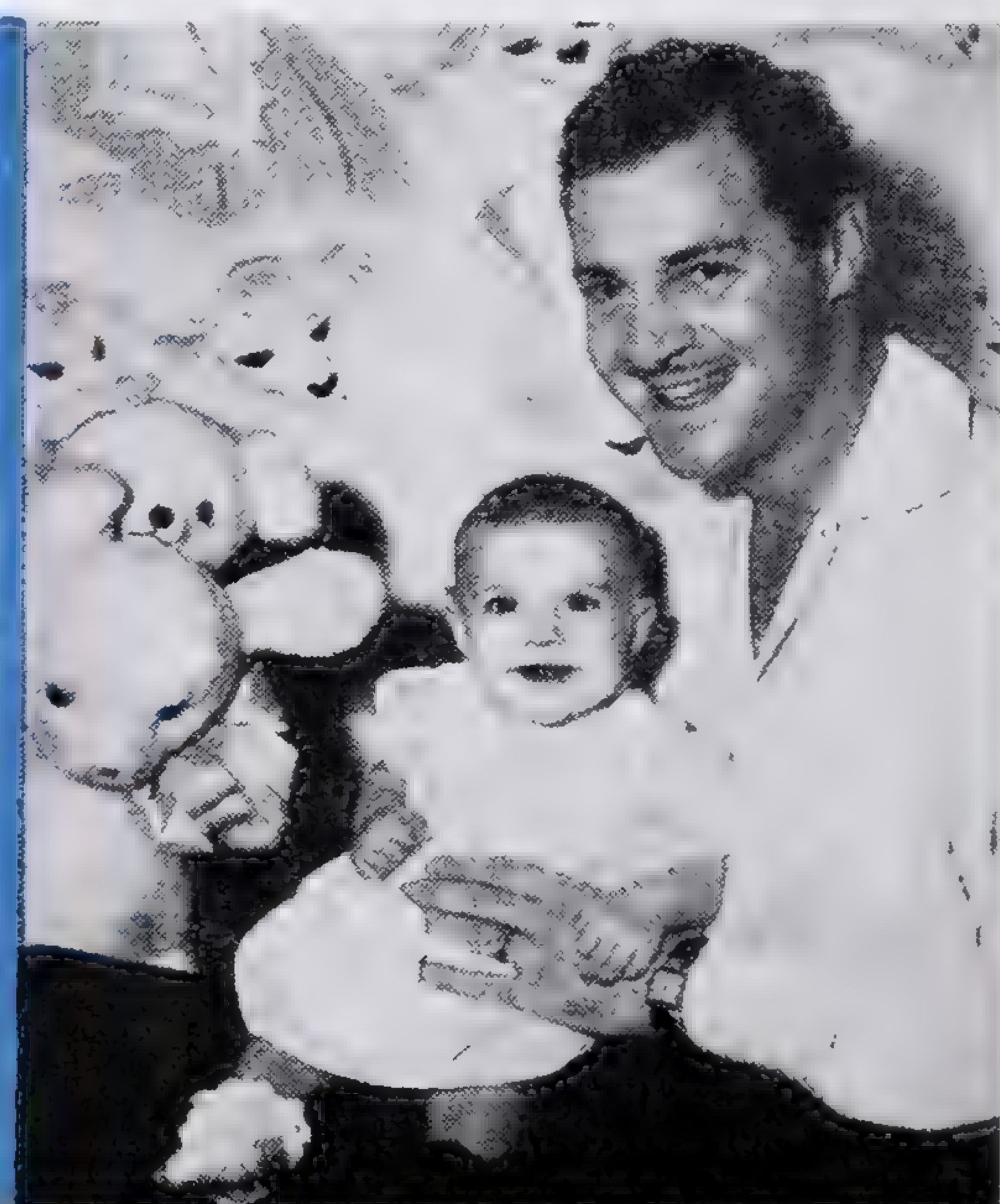
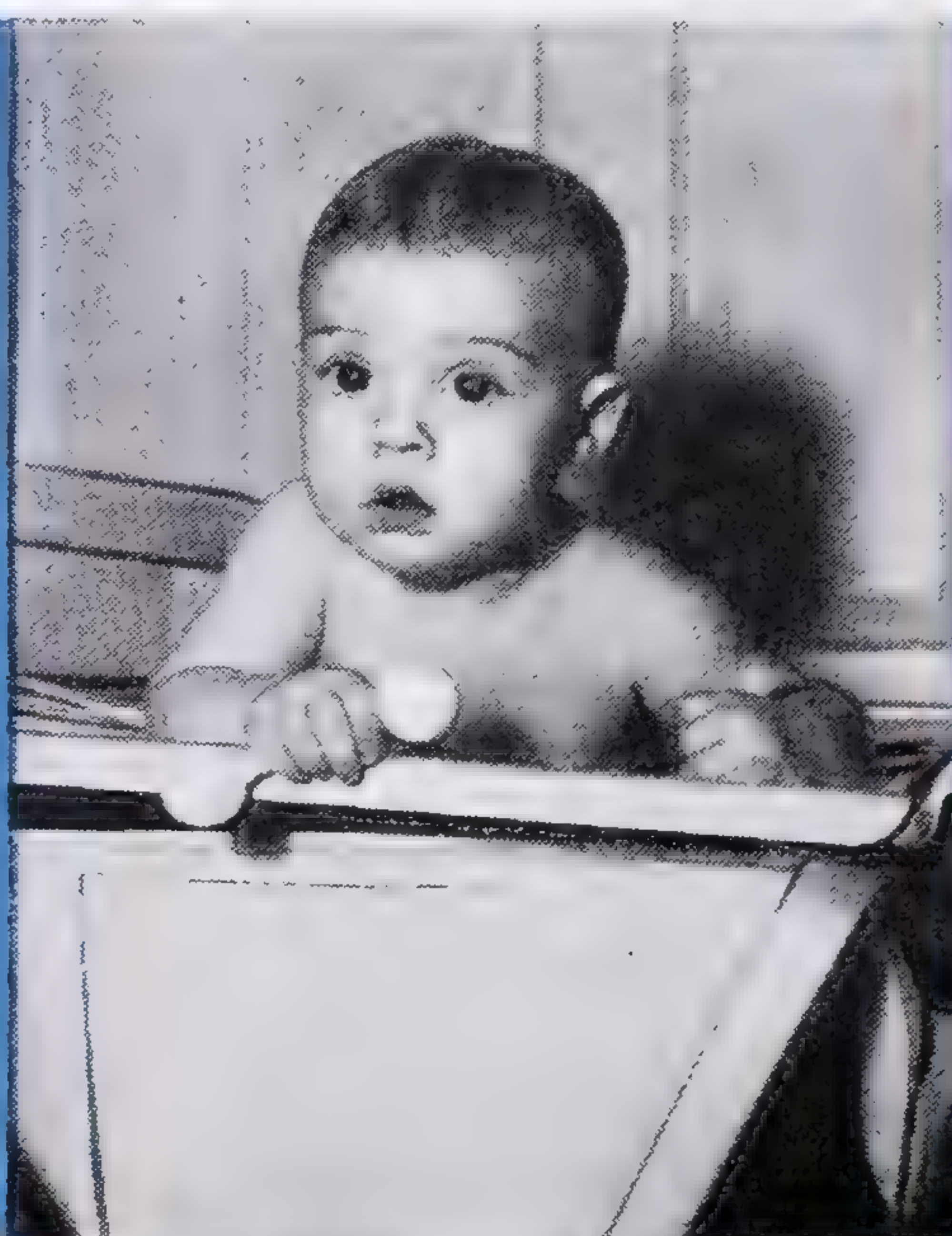
But this day was a real occasion. A born camera natural (hasn't her mother made her fame and fortune in front of a camera—and isn't her father, Ted Briskin, owner of a large camera corporation?), she immediately started playing, modestly covering herself with bubbles. You should have seen her face when the bubbles broke.

One look at these pictures and you'll catch why I think Lindsay Diane Briskin is the most photogenic baby in Hollywood.

Siren at six months: Lindsay Diane favors the new longer dresses

Little Miss Modesty isn't too sure about making this pose public!

Lindsay sat this one out with her favorite escort, daddy Ted Briskin





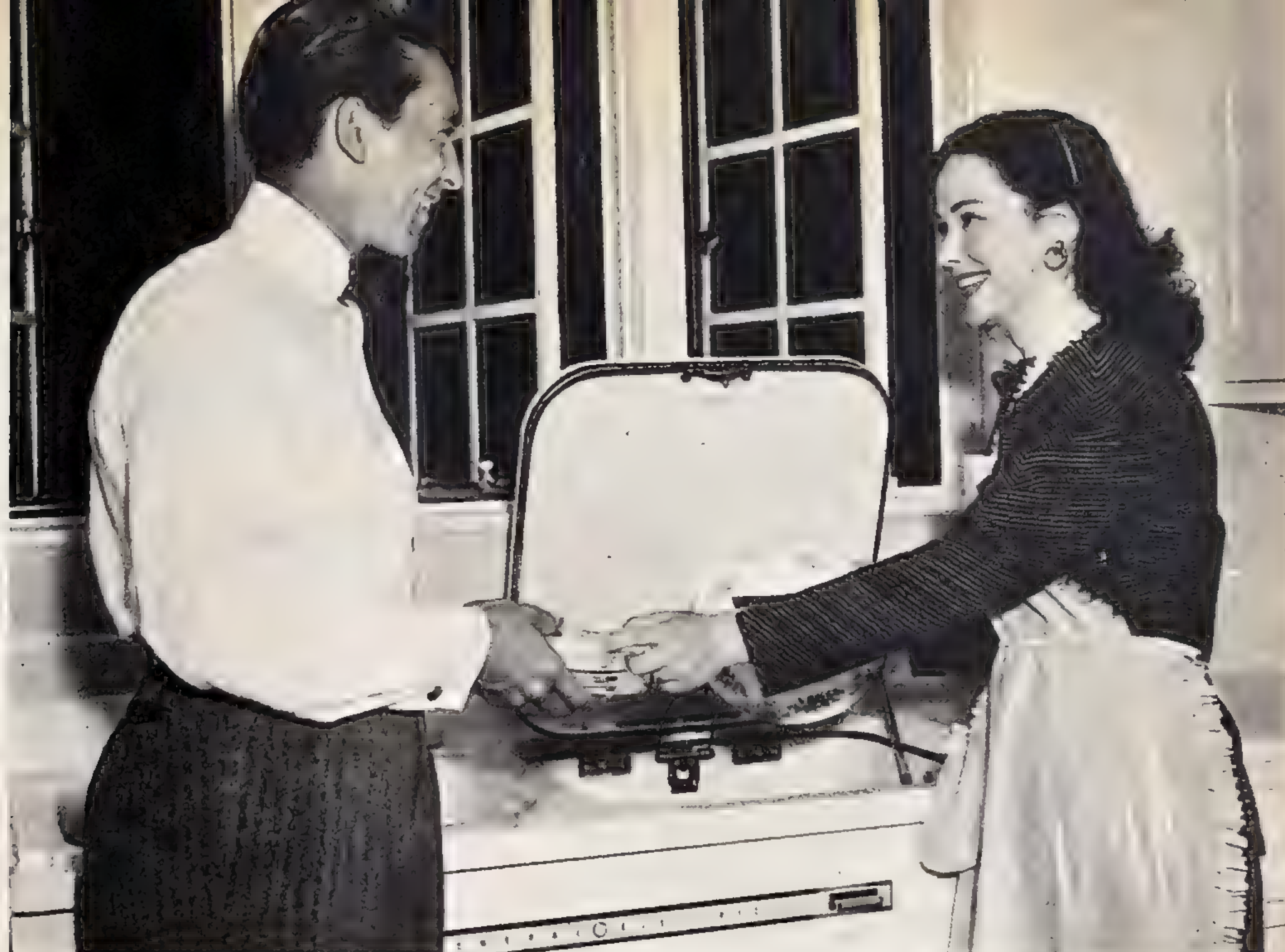
Bubbling over with baby glamour, Lindsay Diane Briskin takes her first bubble bath



Johnnie Johnston, bride
Kathryn Grayson, Johnnie's
only rival — Throckmorton

Fink and Smith

Their home was wait-
ing for them—for the day
these young lovers could say. . . .



The house is hers, the furnish-
ing and modern kitchen, his

This Time For Keeps

Saddle mates—Johnnie and daughter Julie visited
Kathryn and Director Jason on "The Kissing Bandit"
set. Johnnie is in Eagle-Lion's "The Man from Texas"

BY DOROTHY DEERE



FOR richer or for poorer—" said the tanned young man with the serious face and the squared shoulders. "Until death do us part—" The girl's eyes had brought all of the blue of the outdoors into the shaded chapel with her.

Their voices were low—part of the hush that had hovered in these old Spanish walls for almost two centuries. The slanting finger of light reaching through the high, stained windows to touch the boy's blond head and to trace in dull gold the pattern of the lace on the girl's brown one, was the same late afternoon sun that had laid its gentle blessing on shadowy generations of couples before them . . .

"Quiet" is the way this particular couple had wanted it. "We're going to have a very simple wedding," said Kathryn Grayson when she first planned it. "Just Johnnie (Continued on page 114)



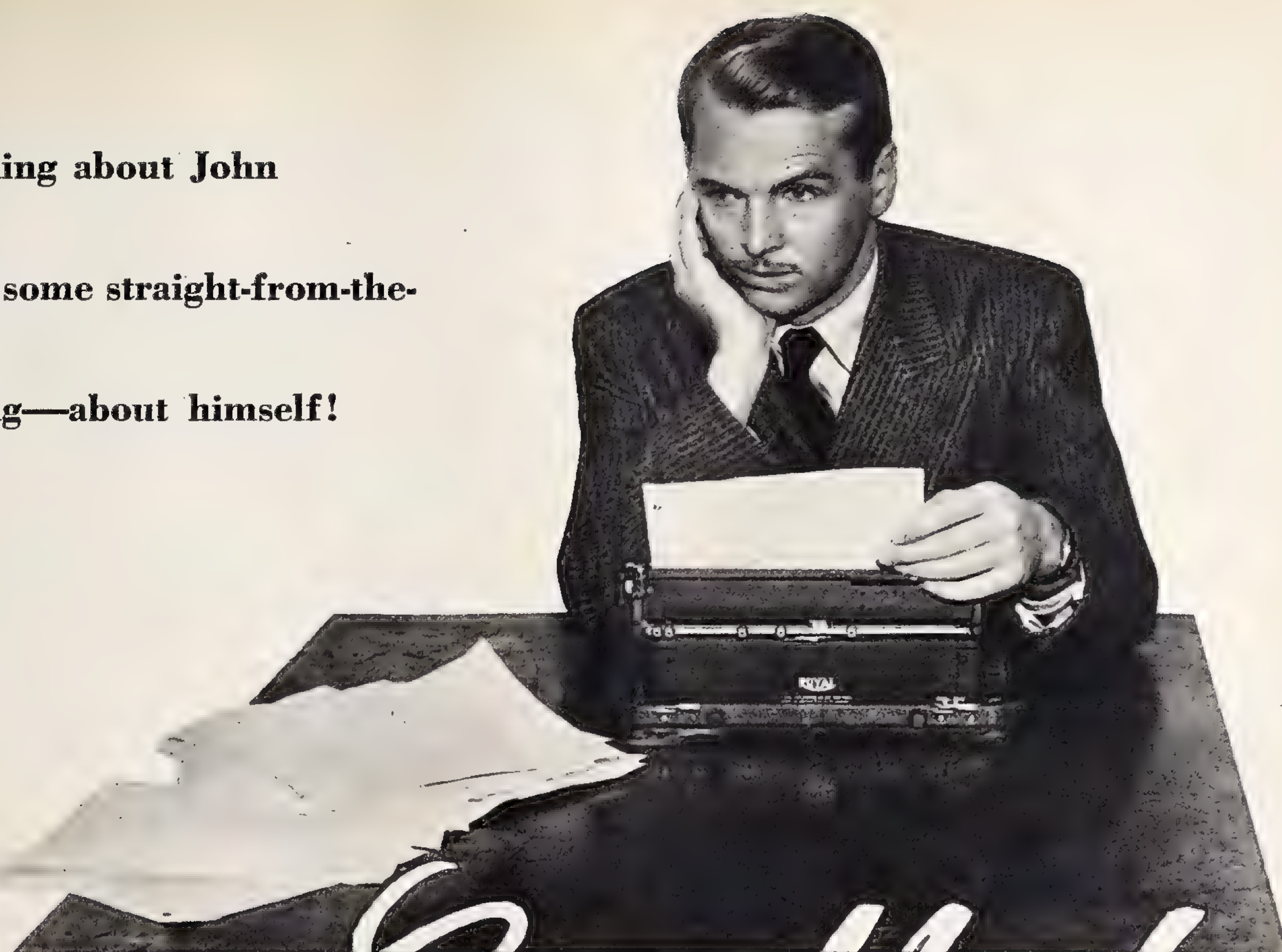
*John Lund reaches new
heights with Betty Hutton in comedy hit
"The Perils of Pauline"*

Schafer

Everyone's talking about John

Lund who does some straight-from-the-

shoulder talking—about himself!



Get Me!

MY outstanding characteristic is bewilderment. Right now, heading the bewilderment category is the fact that I, John Lund, am in movies.

And, one of the most startling things about being in movies is being asked to tell what kind of a guy you are. Such a request makes me feel more exposed than the scenes left on the cutting room floor by the Johnston office.

However, they tell me that such personal confession is good for my options—so here you have me, as clearly as I can see myself—which is about as clearly as a face seen through an adobe wall.

I've been in Hollywood a shade more than two years. I've done two pictures—"To Each His Own" and "The Perils of Pauline." And as I write this I'm working in a third, "The Night Has a Thousand Eyes."

Each picture has given me an inferiority complex. I've become face conscious. Projection rooms are tor-

ture chambers to me, at this point.

When I saw the first day's rushes on "To Each His Own," I went home and started packing. I had thought I was smiling tenderly at Olivia de Havilland, but on screen I looked as though I were ready to bite her ear off, and I didn't have any eyes at all. After that I refused to look at myself, but I began enjoying the work.

All this propaganda about how tough it is to work in pictures, to me, is a lot of nothing. The really chic Hollywood attitude is to mutter how brutal it is getting up at six in the morning and working until six at night. I don't claim that is easy, but how often do we do that?

If you get anywhere at all, you make three or four pictures a year, at most, and usually less. That means you average three or four months off each year.

If that's overwork, I'll have a double portion with mushroom sauce.

Personally, (Continued on page 109)

BY
JOHN LUND



Engstead

Her heart in her arms: Jeanne Crain of "The Flapper Age" with Paul Brinkman Jr.

DEAR

BABY:

Engstead



Paul Jr. isn't sure he didn't dream
this one up—decides to investigate

A confidential report to
Jeanne Crain's son, who
adds an exciting new chapter
to his mother's love story

BY ELAINE ST. JOHNS

DEAR Paul Frederick Brinkman Jr.:
This is a secret and confidential document for your private records. Of course some millions will read it but that is all right. They are very good friends of your mother's, whom they know as Jeanne Crain. (They are what we, in this new world of yours, call "fans.") Your mother has never met them but they know her very well indeed because she is a movie star.
Of course you wouldn't know about that yet. You are probably only aware that the lady who leans over your bassinet is quite as lovely as she is kind and attentive—and you probably are unaware that this is unusual. Outside of that, what has being a movie star's son gotten you thus far?
Have you managed to get more than your share of bottles—even an extra ounce or two? You have not! Or to evade your cod liver oil? Not so far! Or to stay in a blissful state of perpetual dryness? Definitely no!
But for the records, and your mother is dutifully keeping five of them in blue satin covers neatly labeled "Baby's Book," sent her by (Continued on page 79)

HOLLYWOOD TOUR



Chanteclair: A subtle blend of lush decor, warmth and hospitality. For as low as fifteen dollars you can be two on a dream date—wine, dine and dance in the glassed-in terrace, sing along with the glamour glee club



Mocambo—its exotic carnival motif dramatized by brilliantly lighted cages of birds whose colorful plumage vies with that of the cinema celebs

Mocambo also boasts a just-for-food cafe—the Crillon. Mirrored walls reflect its glittering chandelier and romances *celebre*





Dave's Blue Room—usually the last stop celebrities make on the Strip for a bite before bedtime. In they come in mink or slacks to read papers, talk shop, play gin rummy or feast on Dave's specialty, apple pancakes

Photoplay's gay whirl is on.

Eat in six languages, dance in more—on your rounds of the favorite night spots of the stars



Ciro's: Sophisticated French cuisine and decoration. Cigarette girls in ballet skirts. Irish Betty Reilly enchanting you with her Latin-American songs and her guitar

Photographs by Fink and Smith



Cosmopolitan **Ciro's**—scene of Hollywood's gayest parties—adds its after-dark brilliance to the world-famed Sunset Strip

The Best Years Of



Once she makes her mind up Teresa will tackle anything!

ACTUALLY, she's a damned interesting woman, but people keep on writing things about her that are bunk!"

The explosive gentleman speaking was Niven Busch and the interesting woman of whom he was speaking was his wife, Teresa Wright.

At the moment Niven is glowing with pride over Teresa's performances in "The Best Years of Our Lives" and "Pursued," which latter picture he wrote himself. He is also walking on clouds because they are expecting a second child about October 1st. Their first, Niven Terence (called "Terry" at home), is nearly two.

Teresa first met Niven at a party given by her agent when she came to Hollywood to do "The Little Foxes" for Sam Goldwyn. Niven was story editor at that studio. He invited her to dinner and presently she plucked up courage to invite him to dinner, at her house. By this time she really wanted to impress him and she tried to do it by baking a cake! It was as hard as concrete and Niven laughed at her . . . which galled (Continued on page 71)

That interesting woman, his wife, still surprises Niven Busch

Clue to happiness: Teresa

Wright practices what she

doesn't preach

BY HELEN LOUISE WALKER



Her Life

Teresa Wright
stars in "The Best Years
of Our Lives"



Eternally Claudette

She's gay, she's gracious,
she knows her own mind—this
very beautiful Right Guy!

BY FREDDA DUDLEY



Claudette lost to Don Ameche in a game of wits

A RAUCOUS voice rang out. "Where is Claudeen Colburt?" the vocal bugle demanded. "I want to see Claudeen Colburt."

On the Triangle Productions set for "Sleep, My Love," property men turned pale, electricians hid behind master control panels, and here and there a strong man fainted because, after all, Hollywood is the Land of Protocol, also called The Home of the Red Velvet Rug. There are sacred rules about when a star is to be approached, by whom, under what circumstance, which knee flexed. Although no names will be named, there are some stars in Hollywood who are tougher to contact than Stalin's wife.

So, to a crew which had never worked with her before, the sound of Miss Colbert's name being rendered in this unseemly fashion was more terrifying than an air circus of flying saucers.

The door of Miss Colbert's dressing room opened and a mischievous face peered out. An amused voice demanded, "Who is calling me by that awful name?"

"It is I, Bob Cummings," said that unabashed gentleman. "Hi, Claudeen."

"Where on earth did you ever get *that* label?" pursued Miss Colbert.

Bob, grinning, explained with mock dignity, "Where I come from—Joplin, Missouri—that's what you're called: Claudeen Colburt."

"How did they like me in Joplin?" asked Miss Colbert earnestly.

"In Joplin, like everywhere, they're simply nuts about you," said Bob.

Claudette Colbert's eyes crinkled at the corners. "In that case, call me Claudeen."

By noon, everyone on the United Artists lot had heard about the gag. By noon of the following day, everyone on the set was calling the picture's star Claudeen.

This story is probably the best possible answer to those who ask, "What is Claudette Colbert *really* like?" She is a good-natured (Continued on page 95)

First Lady of Comedy: Claudette Colbert, scintillating star of "Sleep, My Love"

Schafer





Happiness is a thing called BILL

It wasn't always that way with Bill Holden—who
once viewed life from a not-so-merry-go-round

BY JERRY ASHER

FOR the first time in his twenty-nine years, Bill Holden's stopped spinning. He can look at you without running furtive fingers through a shock of brownish-blond hair. When he sits in a chair, those long, lean legs no longer wind themselves around like vines. He talks without tugging at his tie.

"You're gazing upon a relaxed man," Bill sighs gratefully.

It took nearly a year after V-J day for ex-GI Bill Holden to reconvert to Hollywood. And it took exactly one picture—"Dear Ruth"—for the movie fans, who hadn't seen a Holden film in five long years, to reconvert to Bill.

He grins, a slow smile that gains momentum and spreads until it stretches from ear to ear.

"You see, the entire time I was in the Army I was well adjusted. But, when I got out, if ever there was a time that I doubted myself, that was it. I was supposed to go right into "Dear Ruth" but they kept postponing it. In the Army I was just like everyone else. But here I was an individual again and instead of that feeling of freedom I had counted on, I didn't know what to do about myself.

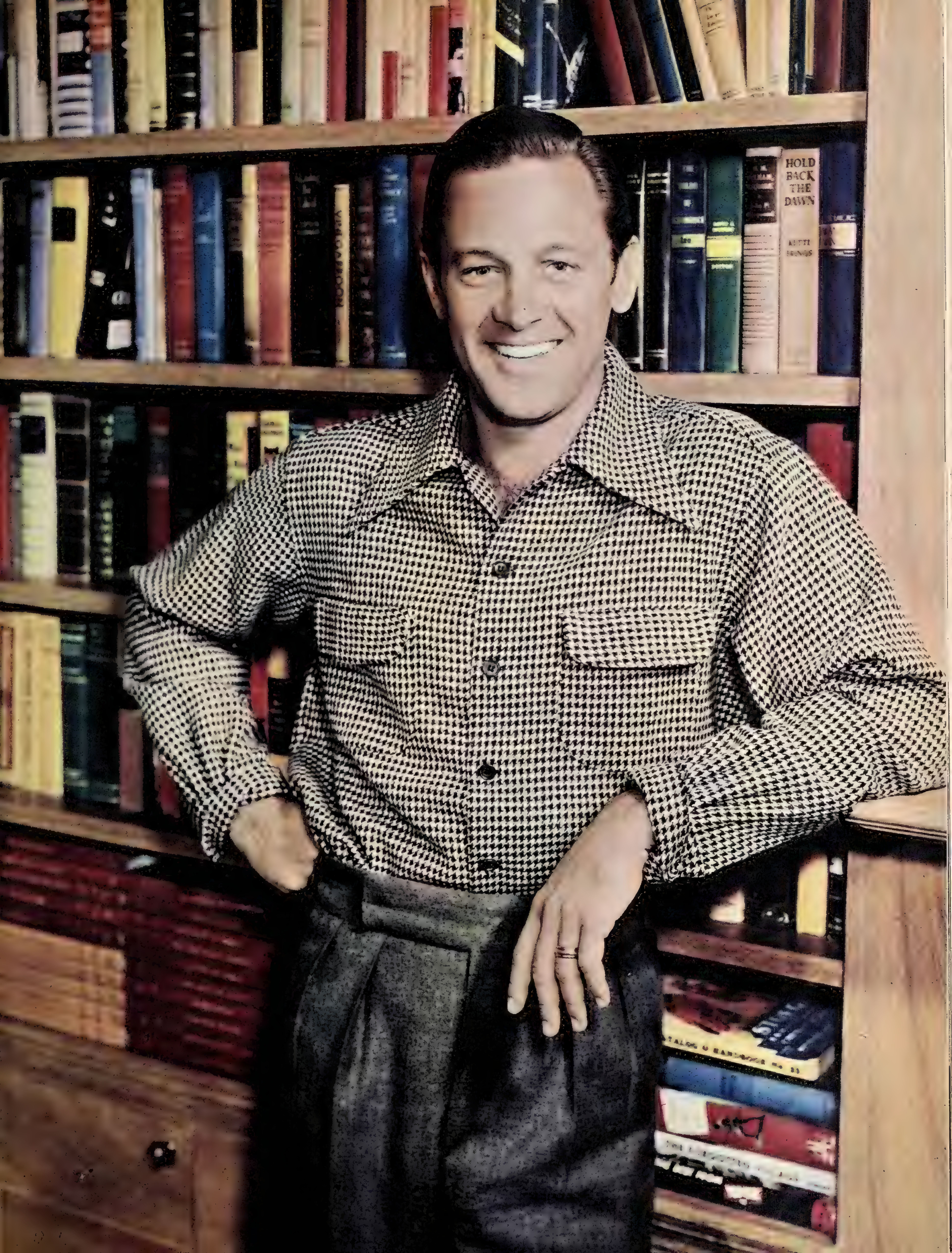
"I was short-tempered, moody and depressed.



Peter Westfield, bored but obliging, stops for a quick shot with parents Bill and Brenda Marshall

Study in contentment:
The Holden charm works its
magic in "Dear Ruth"

Smith





Whipping up a malted milk is Brenda's specialty. Bill, a culinary virtuoso, plans a round-the-world food forage!



Their new house is probably the biggest thing

Their pride and joy is the barbecue pit in the garden. Bill also stars in Columbia's "The Man from Colorado"



Happiness is a

I avoided all my friends. I saw every movie I had missed. I read every available script at Paramount. I worked around the house. Finally I felt that everything had ended. Naturally, after the Army, I had expected there would be some adjustment requiring about a month at the most. Well for ten months I was a fugitive from a psychoanalyst. And then I went to work."

"Work" meant "Dear Ruth," followed by "Blaze of Noon," and "The Man from Colorado."

Bill was discharged from the Army in November of 1945. Reverting to peace also meant reverting to his wife, Brenda Marshall, and to their three-year-old son, Peter Westfield. To say nothing of the new child they were expecting. For after four years of marriage the Holdens were practically strangers!

Bill met and married Brenda Marshall in 1941, while he was making "Invisible



that's ever happened to Bill and his "Ardis"

thing called BILL

Stripes," on loanout to Warner Bros. Three days later Brenda left for North Bay, Ontario, to play opposite Jimmy Cagney in "Captains of the Clouds." When she came back Bill was on his way to Carson City where they were shooting "Remarkable Andrew." Eleven days later they rushed Bill home and into the hospital for an emergency appendectomy. The afternoon they let him out Brenda was rushed in for the same operation. By the time she was dismissed, Bill was making "The Fleet's In." The day he finished, Warner Bros. sent Brenda to the President's Birthday Ball in Washington. Instead of returning, she was taken on to New York for the premiere of "Captains of the Clouds."

"That was in January, 1942," Bill remembers only too well. "On April 17th, less than three months later, I enlisted in the Army. For the following three years and eight months, we (Continued on page 68)



Bill and Brenda are still catching up on all the things that they never had time to do before. Periodically they go on talking jags—which sometimes last for hours!

Brenda's return to the screen in "Whispering Smith" played an important part in their plans for the future



I CAN'T FORGET

Great moments out of the stars' pasts,

too vivid *not* to

remember, too exciting *not* to report

BY SHEILAH GRAHAM



Errol Flynn and his Nora. The author still has a score to settle with him!



OLLYWOOD Moments—on my personal and particular screen of time!

Susan Peters in a wheel chair, leading a caravan of veteran paraplegics—in wheel chairs—on a sight-seeing tour of Universal-International Studio. Susan so pretty and slender and gay. The men excited. Some trying to rise as they are introduced to Yvonne De Carlo, Burt Lancaster, Charles Bickford. And then remembering and half apologizing for not being able to get up. . . .

Maria Montez—I think it was at the beginning of 1941. She has just come to Hollywood and she's a yellow blonde, and no one knows who she is—except Maria. I meet her in a fashionable bar. And between sips of something, Maria says, "In five years, I make one hundred sousand dollars a peecture—or I geeve up." I remembered this moment last year, when Maria was paid \$100,000 and ten per cent of the profits for co-starring in "Atlantis." . . .

Larry Parks, working all day in "The Jolson Story." And staying up all night with his mother, dying of cancer. "I'm so tired I can hardly go on," Larry told me day after weary day. But he went on, and his mother lived just long enough to see Larry in "The Jolson Story." That's something neither Larry nor I can ever forget—his mother's tears as she watched her son make history on the screen . . .



Greer Garson, on her arrival in Hollywood:
All play and no work was too much for Greer



Mr. and Mrs. Gregory Peck at the Academy Awards Dinner. Greg became a winner in losing

Greer Garson—I met Greer when she first came to Hollywood in 1938. She was under contract to Metro and they were paying her a thousand dollars a week. But they wouldn't give her a chance to work. And Greer was so sick in spirit, her body caught the disease. And she told me then she was going to have an operation on her back. Which she didn't need—when she landed the part of *Mrs. Chips*. . . .

Joan Crawford—no job—poison at the box office. So I went to see her in her palatial Brentwood home—to sympathize with her. And found her washing diapers! The diaper laundry had burned down the day before. But life, and I do mean babies and diapers, had to go on! . . .

Memories of Susan Hayward when she first started in pictures. I was on the set the first day of her first picture—I won't mention the title because Susie wants me to forget! She was scared pink, almost the color of her hair. The assistant director screamed at her, "Hayward, come here!" With a tightening of her lips, she "came here." And I thought, "When that girl's a star, she'll get her own back." She's a star. And the early pushing around has left a scar of shyness. But no one has ever complained that Susan Hayward's mean on the set. . . .

My first Hollywood party! At Sam Goldwyn's house New Year's Eve, 1936. Every star in (Continued on page 127)

Judy, at sixteen, had different dreams



Great Expectations

More than a century ago Charles Dickens wrote this story. Today, from the English studios of J. Arthur Rank, comes a great picture in which once again you thrill to the magic of a great storyteller



1. "Ye'll never escape me if ye break your promise!" Paralyzed with fright, young *Pip* (Anthony Wager) mutely assures the desperate escaped convict *Magwitch* (Finlay Currie) he'll return with food and drink for him

3. *Pip's* bleak young life is enlivened by occasional visits to the home of eccentric *Miss Havisham* (Martita Hunt) where he plays with her niece *Estella* (Jean Simmons). The pretty, imperious girl fascinates *Pip*



2. Following a chase across the moors, *Magwitch* is captured and taken back to the prison ship. Before he embarks, *Magwitch* turns and looks long and silently at *Pip*, the only one who has ever shown him a kindness

4. The years pass. One day *Pip* (John Mills) and his brother-in-law *Joe Gargery* (Bernard Miles) receive the astounding news from lawyer *Jaggers* (Francis L. Sullivan) that an unknown benefactor has settled an income on *Pip*!

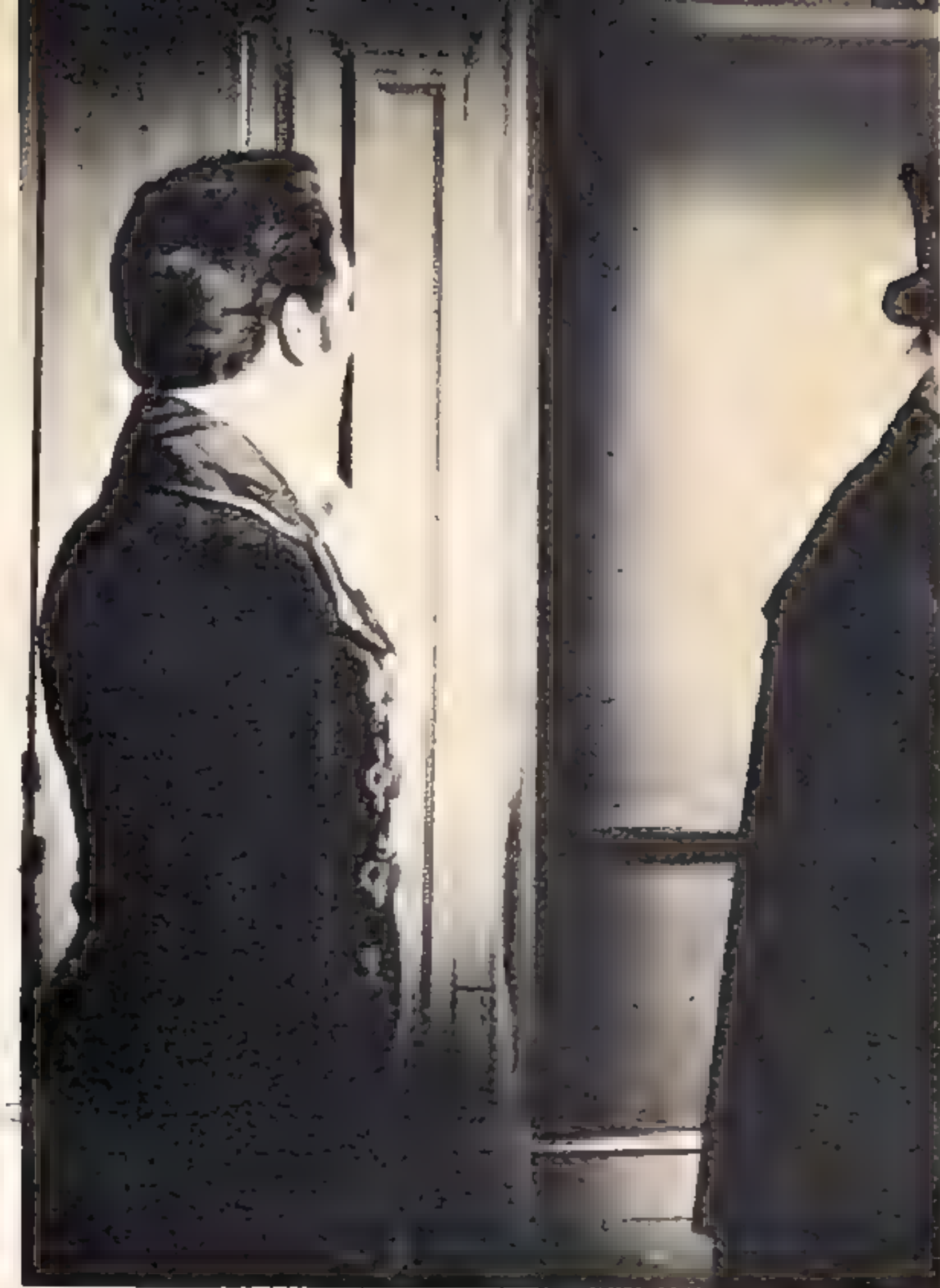




5. The transition of the rough country boy begins. *Herb Pocket* (Alec Guinness) grooms *Pip* for his new station in life



6. *Pip*, now a young gentleman of fashion, again meets *Estella* (Valerie Hobson), who is a beautiful young woman. Loving her, he's jealous and hurt when she encourages *Bentley Drummie* (Torin Thatcher)



7. *Magwitch*, risking his life if caught, appears at the apartment, reveals he's *Pip's* unknown benefactor!



8. *Estella* plans to marry *Drummie*. *Miss Havisham* realizes the vengeance she sought for her own unhappiness by planning for *Pip* to love *Estella* hopelessly has borne bitter fruit. She dies broken-hearted



9. *Pip* and *Herbert* try to smuggle *Magwitch* out of the country. They are run down by a packet boat. The convict is fatally hurt and captured



10. In the prison hospital *Pip* comforts the old man with news of the daughter he had lost as a child

11. For in *Jagger's* office he had learned *Estella* is *Magwitch's* daughter, adopted by *Miss Havisham*. The events of the last few weeks prove too much for *Pip*. He becomes seriously ill, is taken back home by his brother-in-law *Joe*

12. Recovering, *Pip* finds *Estella*, her engagement broken because of her parentage, prepared to live shut away from the world as *Miss Havisham* did. He realizes there is only one course he can take to save *Estella*



THAT'S HOLLYWOOD FOR YOU

Capsule comments from the blithe-
some pen of the guy who sees all,
knows all and tells it well



Sidney gets a line on Ingrid Bergman

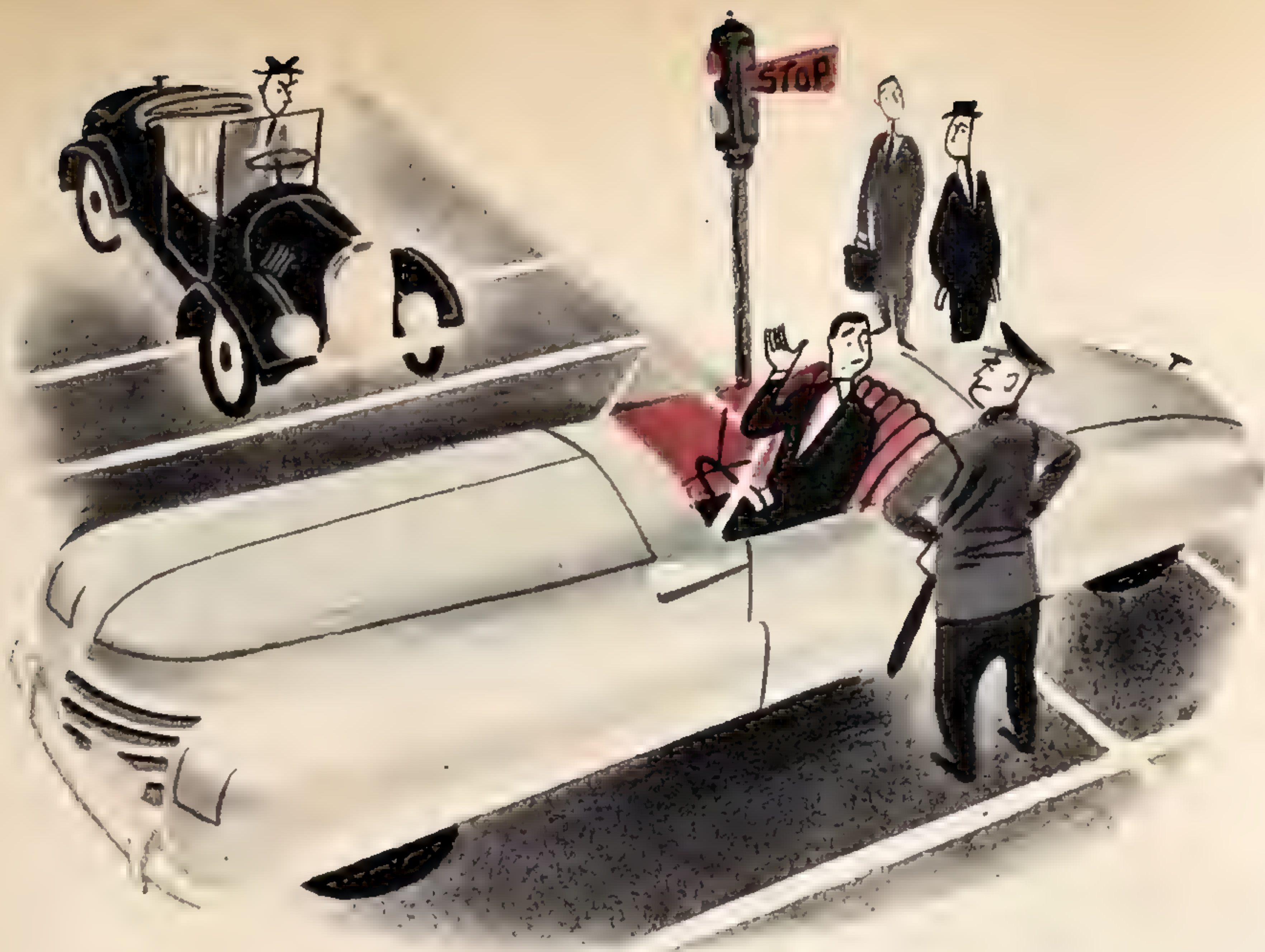
I HEARD Jane Russell sing the other night, and must admit that I was pleasantly surprised. She can hold her own with any good "singer with a band," and has proved that there is more than one way to put on a good front . . . Judy Garland is still my favorite singer, however, but I do wish she would stop trying to do things with over-orchestrated songs and just be herself . . . I don't believe the marriage of Van Johnson to Pal Keenan's Evie has affected his status, for it isn't like the old days (referred to by those who don't know better as the *good old days*) when a movie star had to hide the fact that he was married or he couldn't have a following. These days the screechers yell for Frankie-boy to go back to Nancy while they are tearing the clothes off him.

I can't understand why Tallulah Bankhead isn't in more pictures and isn't a big favorite, for she has a great voice, is a great personality and is also a fine actress . . . It is odd indeed how things change in Hollywood and

He can take 'em or leave 'em—on Martha Vickers

BY SIDNEY SKOLSKY





The stop light isn't a spotlight for the stars

yet really don't change at all. What I mean to say is that a few years ago everyone in the social whirl was going to parties given by the Countess di Frasso. The Countess di Frasso has been switched to Atwater Kent, but it is the same crowd in the same social whirl. They just gave the host the "switcheroo," a trick they do with the same story when making it into another picture . . . I think Martha Vickers is a cutie, even though she insists that she must have freckles to be sexy. For me, sexy can be with or without freckles.

I am of the opinion that Hollywood is like any other town, and that the stuff of which heroes and heroines are made is ordinary, even as you and I. I have seen Merle Oberon in slacks, and with little make-up on, going into a bakery on Shlepp Row (the sign posts call it Beverly Drive) to buy some cake for tonight's dinner.

Ann Sothern will go shopping at Saks, or June Haver might drop into the Knobby (Continued on page 92)



It's a "slack" season for Hollywood wolves

The stage is set—for another screen cliché



There's a "no vacancy" sign in the Casbah

SHERIDAN



Wit and witchery make a pair when Steve Hannagan and Annie get together

Annie, Hollywood's happy philosopher, proves that laughter makes the men come 'round

BY HERB HOWE

LOOKING for a lift out of boredom and atomic despair the world to-day might well turn to the Sheridan way of life.

Miss Ann Sheridan came back to Hollywood from her two years sabbatical a practicing philosopher. Her doctrines should put to flight the dolorists who remind us we will soon be in our coffins and the atom smashers who say we will not even need coffins.

Opulent of eye as the Hope diamond or her own emerald-cut Kohinoor, philosopher Sheridan is still the Sultana of Oomph. But that's not all. Down in Texas where she was born thirty-two years ago she was known as Clara Lou, and though all hands today in Hollywood call her Annie, her own name lingers on. She calls her cow Clara Lou. That cow, they say, is a card. So is Annie.

On the set of "Silver River," a young father passed round the cigars in jubilation for his new bambino. Errol Flynn got one but Miss Sheridan was neglected. Annie was aggrieved. Though she smokes neither stogie nor hookah, the Sultana played football and baseball in her days and says she had the best collection of aggies of any sport in the state or Texas.

Annie is (Continued on page 117)

PREFERRED



The star of "The Unfaithful" outlines the Sheridan way of life. Her creed is — laugh and grow fat



On hand for the occasion and looking radiantly happy were lovely Laraine Day and her husband Leo Durocher

Fine feathers for a fair femme: Gloria De Haven, with husband John Payne, were among those spotlighted at the event



Deborah Kerr, star of the picture, found Hollywood premieres a new experience. With her is husband Tony Bartley, Joan Fontaine and Bill Dozier. Rear-viewers are Van and Evie Johnson

First Rate

The red carpet rolls out for Hollywood's
of parties to celebrate the

Many gay parties followed the premiere. At the Chanteclair, where there were more guests than seats, Tony Martin and dainty dancer Cyd Charisse were lucky, relax with a cigarette





First night fever is catching: Bob Cummings and his pretty wife shared in the general excitement, couldn't resist turning around for another look at the glittering panorama

First Night

dress circle, with a gay round

glittering premiere of "Black Narcissus"

Among those cheered by the fans outside the theater was stunningly gowned Ava Gardner. The lovely lady with her came with George Sanders—wouldn't give her name!



Fair exchange: The fans crowding the outside of the theater got wide-eyed attention from Ann Blyth and Peter Thompson

Walter Pidgeon congratulates Deborah Kerr at the Chanteclair party. She had to wait half an hour for a table!



Conversation

Catherine McLeod's corsages made the gossip columns



It's not what they do but how they

do it that keeps these

stars in the topical limelight

CONVERSATION is an art—it requires cultivation and practice as all arts do. But unlike other arts, it may be acquired by all of us. And it always helps to have a convenient peg on which you can hang the conversation when it languishes. We call them “Conversation Pieces.”

A conversation piece can be anything that is interesting, amusing or different. It can be something you wear, something you do, something original in your home; it can be some particular facet of your personality—that particular something that makes you *you*.

You'll be surprised how often they come in handy.

The most discussed Hollywood conversation piece in recent years is the tiny gold whistle which hangs from Lauren Bacall's charm bracelet, given her by Humphrey Bogart before they were married. If you'll recall, it was inspired by that line of Lauren's in the movie “Casablanca,” “If you want me, just whistle.” That is a superb example of what I mean by “conversation piece”—it's unusual, and it's truly Bacall.

But Lauren's collection of conversation pieces doesn't end with the whistle. She has a second one, also decidedly her own—her blouses. (Continued on page 112)

Piece

BY ANITA COLBY

Photoplay's Beauty Editor



Bogart's gift to Lauren Bacall became the talk of the town

Roz Russell's originality takes an atomic trend



Nancy's error became
a Guild trademark



Perky plaid for pert Ann Blyth. Under the jacket there's a gay green weskit

Gay

Suited for the occasion: Beige felt adds style interest to Gail Patrick's brown gabardine suit



SHOPPING around Hollywood and Beverly Hills gets more and more exciting—so many new and lavishly appointed shops keep opening up! And the temptation to buy anything from gadgets to gorgeous gowns, furs and fabulous shoes is terrific. The “small town” atmosphere has just about disappeared from the local shopping scene and as for Beverly Hills—well, the salons in that little center can now compete with those in the world capitals. Beverly boasts a new shoe shop (Joseph) that's one of the most unusual. Has the air of a modern drawing room, complete with an indoor garden and welcoming fireplace. Tea is served every afternoon at four—and the shoes! They “floor” you! Little gold kid slippers, sparkling with tiny mirrors as trimmings; rhinestone-studded black satin evening sandals with matching bags.

As we snoop around, we note that the giant handbags, so popular so long, seem to be giving way to bags of daintier sizes. Yet with cool weather coming on, the gals will be willing to lug more things in bigger purses again no doubt. But there's nothing “tiny” about the beautiful new evening bag (*Continued on page 100*)

Gadabouts

Catch up with the stars on this
gay safari for fabulous new fashions
and the latest in gadgets

BY EDITH GWYNN
Photoplay's Reporter-about-town

For "after dark" drama: Mar-
guerite Chapman's brown taf-
feta dress, fetchingly frilled



Frosted elegance for early
fall dating — Paule Croset's
smart Australian Possum coat

WHAT SHOULD I DO?

YOUR PROBLEMS

ANSWERED BY

CLAUDETTE COLBERT



EDITOR'S NOTE: Because of the increasing amount of work entailed in handling the many letters that come each month to Miss Colbert, PHOTOPLAY has assigned her the editorial services of Fredda Dudley, well-known Hollywood correspondent.

DEAR MISS COLBERT:

I am in love with my boy friend, who says he is in love with me.

We would like to be married but due to the fact that he is in college and is receiving only \$65.00 per month, we couldn't get along. I am willing to work, but he simply won't hear of it. He says he has too much pride along that line.

We have decided not to see each other for awhile. We have tried this before and I find it very hard to live without him. When he comes back, he always seems to be more in love with me than ever, but he still can't decide on marriage.

He doesn't seem to think he would be able to devote much time to me because of his studies. I would be willing to overlook that while he is in school. What should I do to persuade him?

Kate Lee I.

If you had discussed this quite frankly with your mother I think she might have come to the same conclusion I have reached: Your beau is undoubtedly very fond of you, but he simply does not want to get married yet.

In any emotional relationship, most boys try to be as kind as well-reared girls. But a girl who tries to cajole a man into marriage is often setting up future work for the divorce court.

In our society, marriage is often regarded as a handicap for a man, but an advantage for a girl. For this reason, most men are not eager to rush into marriage unless they are overwhelmingly in love or convinced that great advantage is offered by the union.

Marriage is becoming more and more an equal partnership. If this boy is really too proud to allow you the right to contribute to the marriage, he might

not be a very good bet as a husband. You should relax and let the boy do the pursuing.

Claudette Colbert

Dear Miss Colbert:

I am twenty and have been married for a year to an ex-GI who is attending college under the G.I. Bill.

I work in an office eight hours a day. The work is demanding and very tiresome. My husband goes to school mornings, but has no classes in the afternoon. He spends the time playing ball or hanging out with friends at the drugstore. Many evenings he is not home when I arrive, and the house is a mess.

It would only take an hour of his leisure time to straighten up a bit, but when I discuss this with him he says I am nagging. If I don't "shut up" as he suggests, he says he is going to get a divorce. If I mention how the husbands of my girl friends help with the housework, he slaps me.

I love my husband very much and I want us to be happy. Sometimes I think that if I quit my office job my problems would be solved, but I have to keep on working to support us.

Mrs. J. L. D.

You have said that you love your husband very much—a statement that interests me. Personally, I can't understand how a girl who is working eight hours a day to aid a man through college could continue to love that man if he abused her.

However, love is what the economists and politicians call "an imponderable." There's no predicting it.

If you really want to be happy, the only thing for you to do is to forget the appearance of your house at night. Do what you can in the morning, leave it, and don't even mention it (Continued on page 120)

~~~~~  
Photoplay Fashions In Color Start on Page 83  
~~~~~




Genevieve Joan Moore, II daughter of Mrs. Oliver J. Moore, lives in Lake Forest. She is engaged to Joseph A. Kelly of Akron, Ohio. "Ginny" has legendary Celtic beauty—raven black hair, a complexion white as milk, kept smooth as velvet with Pond's Cold Cream.

"YOU MUST
Blush-Cleanse
YOUR FACE TONIGHT!"

says lovely Ginny Moore

"I feel I've given my face a wonderful *super* clean-up and smooth-out—when I *blush-cleanse* it," Ginny says. Read how her blush-cleanse beauty care with Pond's can help *your* skin.

Just 4 quick beauty-making steps:

Rouse face with splashes of warm water.

Cream your receptively moist, warm skin thickly with Pond's Cold Cream. Swirl briskly. This blush-cleanse loosens clinging dirt and make-up, softens skin, brings up fresh color. Tissue off.

Re-cream, to blush-rinse away last traces of dirt, make-up. This blush-rinse brings up still more color—makes skin feel super-soft. Tissue off again.

Tingle face with cold water.

RESULT—a softer, rosier, cleaner face than has looked out of your mirror for a long time. The *demulcent action* of Pond's Cold Cream has helped free your skin of dirt. This Pond's blush-cleanse has brought up the circulation that is so *good* for your skin.

Get a big jar of Pond's Cold Cream today. *Every night* do this blush-cleanse and blush-rinse—*every morning* just a quick blush-rinse. Watch your face respond.



HER RING—
a center diamond,
glittering between two
smaller diamonds

She's Engaged! *She's Lovely!* **She uses Pond's!**

SOME OF THE BEAUTIFUL WOMEN
OF SOCIETY WHO USE POND'S

Mrs. William Rhinelandier Stewart
Mrs. Allan A. Ryan Mrs. John J. Astor
H. H. Princess Priscilla Bibesco
Mrs. Ernest L. Biddle
Mrs. George Jay Gould, Jr.
The Lady Moyra Forester



Women know

**what Pond's Cream can do
for them**

**That is why far more
women use Pond's Cream
than any other**

Happiness Is a Thing Called Bill

(Continued from page 51) remained on a merry-go-round. Ardis (Brenda was christened Ardis Ankerson) caught up with me whenever time or money permitted. When I went into O.C.S. from then on there was barely time for breathing. Like all GIs, I had to count the pennies. Ardis worked for a few months, and then she retired to wait for the birth of Peter Westfield.

SINCE he was singing the reconversion blues, Bill said he might as well tell me how the Holdens reconverted to the housing problem.

When he came home from the army, the house that once had sufficed was beginning to bulge at the corners.

A small breakfast room served as sleeping quarters for Virginia, Ardis's young daughter by a former marriage. Peter Westfield had to have his own nursery, and now they were expecting the young person who turned out to be Scott Porter! With three children, a nurse, and a couple in the kitchen, Bill briefly toyed with the idea of installing a red and green traffic light system.

So they started out to look for a new home. Bill and Brenda had a definite picture in mind; they knew what they wanted and exactly what they could afford to pay. Bill was working at Columbia, co-starring with Glenn Ford in "The Man from Colorado." On his first day off he made a date with his wife and a real-estate man.

The real-estate man tried to tell them about a house that belonged to comedian, Leon Errol, who had lost his wife and now wanted to sell and move into a smaller place.

"I think maybe I must have been listening with half an ear," Bill laughed. "Anyway, the way the house was described to me, I wouldn't even be bothered to go look at it. Then one day we were driving around.

"After looking at several prospects, the real-estate man drove down a winding, flower-bordered street. It had no sidewalks, and its natural unplanned pattern appealed to us instantly. On a corner we saw this beautiful Georgian, flagstone-front house. I pointed it out and kiddingly asked the real-estate man why he couldn't find us something like that."

"That," he announced grimly, "is the house I've been talking about for the last five days!"

They saw it—two stories, four bedrooms and baths, room to think in, space to grow in—and they fell in love with it. But they knew they couldn't afford it. That night

they sat at the dinner table and tried to visualize how it would feel to own such a home. Brenda looked at Bill wistfully. He blinked, gulped and kicked himself under the table. Just then the phone rang. Brenda came back a few minutes later, looking like she had swallowed a couple of tons of stardust.

"It was Leslie Fenton," she said ecstatically. "They are looking for someone to play opposite Alan Ladd in 'Whispering Smith' and he suggested me. The part is mine and I'm going to take it."

They knew when they moved in that it would be a year before they could even afford to buy an ash tray, let alone the extra furniture they would be needing.

Bill came home one evening and Brenda, who had preceded him, was behind the bar whipping up a malted milk for Peter Westfield (they call him "West") on the mixer.

"Oh Ardis," said Bill nonchalantly, "I stopped by Rennick's today. You know those bar benches we looked at? Well, we can have them next week."

"But Bill," cried Brenda. "You said if we ordered them, they wouldn't be delivered for six or eight months."

"No honey," Bill emphasized the words with great masculine patience. "That was our new dining room set I was referring to."

"Dining room set!" shrieked Brenda. "WHAT dining room set? Oh Bill—!"

That's how the Holdens reconverted—

IT'S been so long since Bill Holden last appeared in the movie magazines—way back in 1942, that was—that perhaps we'd better tell you a little about his background.

His real name is William Beedle, and he was born in O'Fallon, Illinois, the oldest of three brothers. When Bill was four, his father, a chemical analyst, moved the Beedle brood to Pasadena. Despite high hopes held, Bill remained uninspired by scientific research. The analysis of fertilizer he especially found completely lacking in fatal fascination.

In the Beedle world, one somehow just didn't decry, "I want to be an actor." So Bill quietly slipped into the Pasadena Playhouse. He was portraying an old man of seventy when a Paramount talent scout first saw him. Bill tested late in 1938 and signed early in 1939.

Columbia (who still share his contract) borrowed him for "Golden Boy." When Bill wasn't learning to act and talk, he was taking violin lessons, or training to fight like a professional. There were interviews and portrait sittings, wardrobe fit-

tings and endless rehearsals for his numerous picture jobs. Occasionally he managed to sneak a quick visit to his bewildered family in Pasadena.

And then came his marriage to Brenda Marshall, and Pearl Harbor—and the rest you already know.

From here on it's clear sailing for the reconverted Holdens—loving each other, laughing at each other—working and playing, planning their future together.

SUNDAYS are especially special. Usually the kids are commandeered by Bill's parents and whisked over to Pasadena. The servants leave, Brenda gets on the telephone and Bill makes a beeline for their barbecue pit. By very informal invitation, the Ronald Reagans, the Richard Carlsons, the Glenn Fords wander in as the day progresses.

Bill is the organizer and how he loves organizing! He barbecues the steaks and chickens, toasts the garlic bread and bakes the potatoes. It's practically witchcraft but everything comes out piping hot and ready at the same time. Ardis stares at him in wonder and offers up silent little prayers that she'll manage to whip through the salad. Speaking of cooking (and just try and stop him) for Bill it holds a serpent-like fascination.

"It isn't that I eat so much," he quickly clears himself. "But I love all kinds of food, both exotic and simple. Someday I'm going to give my stomach a real, culinary holiday. I'll have fried locusts in India, French snails in France—in fact I'll just quietly eat my way around the world."

Aside from cooking food and eating food, Bill also gets a vicarious thrill out of just reading about it! All of which recalls one of Brenda's favorite stories. They had retired early. Bill was comfortably propped up in bed reading the "Gentlemen's Companion," or—"Round the World with Knife, Fork and Spoon" and "Exotic Drinks and Cooking."

Brenda, who was writing letters, suddenly looked over at her husband.

"So help me," she loves to taunt him, "he was—DROOLING!"

Despite their relaxed life and living, Bill and Brenda still are catching up on things there was never time to discuss before. Periodically they go on talking jags and once to their horror—dawn broke and there they were still yakking! When Bill was making "The Man from Colorado," the company was dismissed at six. At six-fifteen he was back home talking to Brenda.

"You see how simple life can be," he stretched himself out on the couch luxuriously while she mixed them a Martini.

"I've been off the screen so long, no one recognizes me. When I come out the studio gate, those happy little characters with autograph books don't even bother to look in my direction. So I'm home in a few minutes. I tell you—life certainly can be beautiful."

The following Saturday Bill was down at the market buying steaks for their Sunday barbecue. At the end of the counter stood a woman who kept staring. And staring. Bill became so aware of it he began showing his discomfort. Then she came over.

"For just a moment there, you gave me quite a thrill," she giggled. "I thought you were—Alan Ladd. You ought to try and get a job in the studios. You could double for Alan—any time!"

It's our personal opinion that Bill Holden does a whale of a job—just "doubling" for himself.

THE END

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DRAMA

HUMOR

LOVE

Do You want your dream to come true? Read the HEART'S DESIRE feature in this month's **TRUE ROMANCE Magazine.**



Joan Caulfield
starring in
Paramount's Picture

"VARIETY GIRL"

"Be Lovelier Tonight!"

"My Beauty Facials give skin fresh new Loveliness," says this famous star

Lovely Joan Caulfield tells you how she takes her Active-lather facials with Lux Toilet Soap: "Just smooth Lux Soap's fragrant creamy lather well into your skin. Rinse with warm water, a dash of cold. As you pat gently to dry, skin is smoother, more appealing."

Don't let neglect cheat you of Romance. You'll find Joan Caulfield is right when she says "My Lux Soap beauty care will make you lovelier tonight!"



Another fine
LEVER product

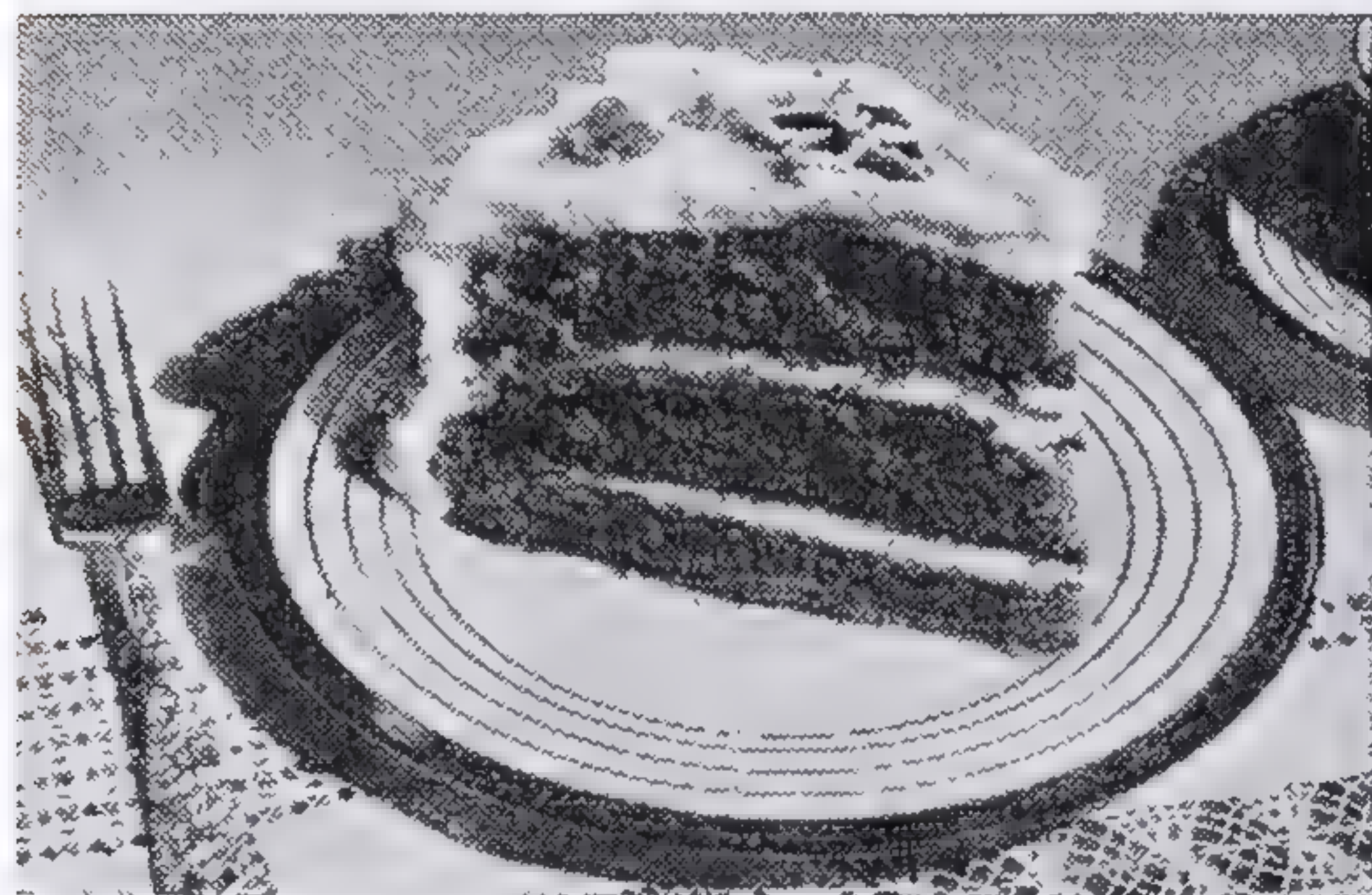
It's thrilling when he whispers "You're beautiful!" In recent tests of Lux Toilet Soap facials by skin specialists, actually 3 out of 4 complexions improved in a short time!

9 out of 10 Screen Stars use Lux Toilet Soap — *Lux Girls are Lovelier!*

You'll like this 7-Day Prune Cake

says BETTY BLAKE

EVERYBODY knows how good Prunes are for breakfast... but not everybody knows how many good things can be made from them. Here's one, for example:



Easy to make, wonderful to eat... and keeps fresh and moist for a full week!

- 1 1/2 cups uncooked SUNSWEET "Tenderized" Prunes
- 1 1/2 cups granulated sugar
- 3/4 cup shortening
- 3 eggs, beaten
- 2 3/4 cups all-purpose flour
- 1/2 teaspoon salt
- 1 teaspoon mace
- 1 teaspoon cinnamon
- 1 1/2 teaspoons soda
- 3/4 cup boiling coffee

Wash prunes, boil 10 minutes in water to cover, drain, pit, and put through medium food chopper. Cream sugar and shortening, add beaten eggs, mix. Add prunes, mix. Add flour sifted with salt, spices, and 1/2 tsp. soda, mix well. Add coffee in which remaining soda has been dissolved. Beat well. Pour into 3 well-greased layer cake pans. Bake in moderate oven (375°) for 25 min. Combine layers with butter and sugar icing. This cake gathers moisture and will keep a full week without loss of flavor. Serves 10 to 12.

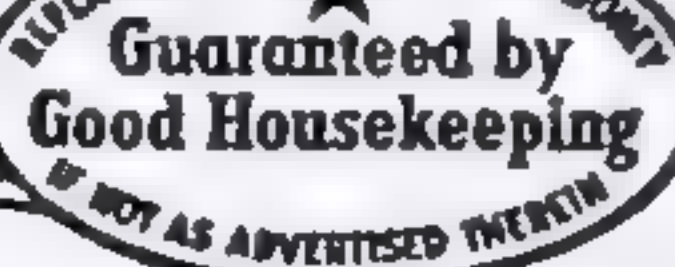
☆☆☆☆

Try this Quick SUNSWEET Trick! Fill a quart jar with SUNSWEET "Tenderized" Prunes, add boiling water to cover, and let stand. Good the next day, better the day after... the longer they stand the richer they get.

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SUNSWEET Prunes are tree-ripened for sweetness and flavor... "Tenderized" for quick-cooking and better eating... sealed in foil cartons for perfect protection... packed by the growers themselves.



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California Prune & Apricot Growers Assn.
San Jose, California

SUNSWEET "Tenderized" Prunes, Apricots and Peaches... also SUNSWEET Prune Juice

Olivia discusses her role in "The Snake Pit" with author Mary Jane Ward



Livvie takes a chance

Win or lose, there was no other course

for the girl who has never "played it safe"



Cover Girl

ONCE you've reached the top it's human nature to sit back and say, "Now I can take it easy, play it safe."

Not so Olivia de Havilland. The day after she had dusted off her mantelpiece with a white silk handkerchief and carefully deposited upon it Hollywood's most prized trophy, the Academy Oscar, it was announced that her next picture would be "The Snake Pit," Twentieth Century-Fox's adaptation of the best-selling novel about a girl in a mental hospital.

That is definitely not "playing it safe." If Livvie had looked around deliberately for the most dangerous vehicle she could find, a role that would tax to the utmost her ingenuity as an actress, this was it. But Livvie is a gambler and has always been a mystery to Hollywood. She was either a recluse or an habitue of the night spots. When people asked her why she didn't get married, her answer was bewilderingly direct. "The right man hasn't come along yet. I'm in no hurry!"

When the right man came along she didn't hesitate. She and Marcus Goodrich were married just a few weeks after they met. She didn't need a long engagement. She knew he was the right man and she was in a hurry. She is full of sentiment. During an

appearance at the Hollywood Bowl one night, a policeman backstage told her that a little old lady who had come by streetcar all the way from Compton (some thirty miles) was at the stage door and wanted to see her. The little lady came in and presented Olivia with a gift, wrapped in a shoe box and covered with silver paper.

In it was a replica of Olivia as *Melanie* in "Gone With the Wind." She was so touched that she broke into tears.

She loves to eat, but has to be careful about food, because of a tendency to gain weight. Before she started work on "The Snake Pit" she went on a diet and lost fourteen pounds. She felt that the character should look wan and gaunt and diet was the only way to get the effect.

She can face a huge audience and give a dramatic portrayal that will put tears into the eyes of every one of her listeners, but she has a dread of being interviewed on the radio. She explains it simply—"When I play a part I'm fine—but the hardest thing for me to do is play myself."

Her greatest thrill? She still isn't quite sure. For years she thought that she could never get a bigger thrill than when she won the junior cup for public speaking at Saratoga (California) High School. Yet the night the Oscar was put into her hands, she could scarcely speak through excitement. That was a great thrill too.

So great a thrill that she's willing to gamble on a repeat for her performance in "The Snake Pit."

THE END

The Best Years of Her Life

(Continued from page 44) her so that she made up her mind to learn to bake the best cakes in California. That's how it came about that she learned to bake superlative cakes before she tackled anything as simple as a poached egg. She has been collecting cookbooks ever since and has "spurts" of frantic cooking activity, sizzling language and all. Just now it is casserole cookery and she tells how Pete, her fourteen-year-old stepson, coming upon her the third day in succession growing rosy cheeked over an earthenware dish, wailed, "Oh, please—not again! Can't we eat out tonight?" Teresa produced a steak for Pete—but Niven eats her concoctions and praises them highly.

They live in a rambling white frame house in the Valley, on a three-and-one-half acre hillside plot boasting a wealth of huge trees and more riches in the lovely vistas of hills and meadows. The house has ambled right up the hillside with the result that no two rooms are on the same level and it is something of an adventure to find your way from one part of the house to another, although it isn't particularly large. Even the garden and the two patios are on different levels but wherever you are, no matter in which direction you look, there is a lovely view.

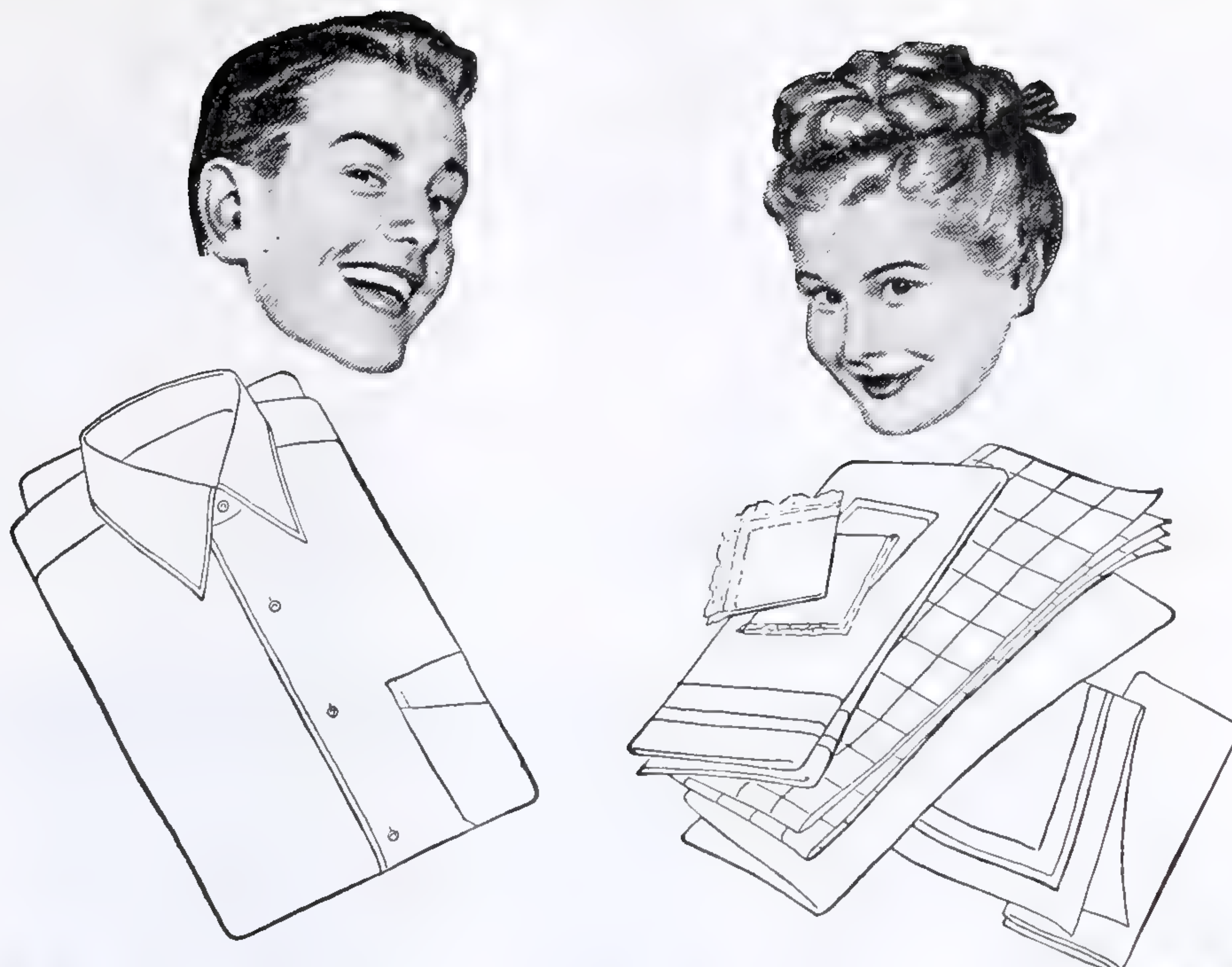
When I first knew Teresa she was always talking about the "bi-ig" barbecue party they intended to give "some day when we really feel up to it." They finally gave it and were so delighted with the whole thing that they have been giving them more and more frequently ever since. The thing that they emphatically do *not* do at these parties is play games. "Because," says Teresa, "they interfere with conversation. And what is the use of getting interesting people together if you don't have conversation?"

In spite of the fact that one of Teresa's hobbies is interior decorating and that she fills innumerable scrapbooks with information about color schemes, wallpapers, fabrics and so on, she insists that her own house is "plain hodge podge," since most of the furniture was left over from the days when Niven had a bachelor establishment and she her own small apartment. All the chairs and divans are deep and soft and although there is no "planned period" or even a consistent color scheme, everything harmonizes to give an impression of peace. The only splash of real color in the house is an outburst of huge roses on Teresa's bedroom walls. At the moment she is brooding happily over the "leaf-green and white dining room" she will have some day.

SHE MEETS people socially with ease and an engaging eagerness, but she suffers horrible stage fright when she is about to be introduced to someone whom she admires professionally. When she first arrived in Hollywood a member of the publicity department was taking her to lunch at the studio commissary when she espied Bette Davis. She burst into tears and refused to go in. The press agent, sensing a good story in the meeting of the two women, walked round and round the block with her, imploring, but finally gave in and took her to a drive-in for a sandwich. Yet, when she met Bette later on at a party, she was as cool and poised as a plate of cream. Tears nearly overcame her when Barbara Stanwyck complimented her on her work (Continued on page 75)

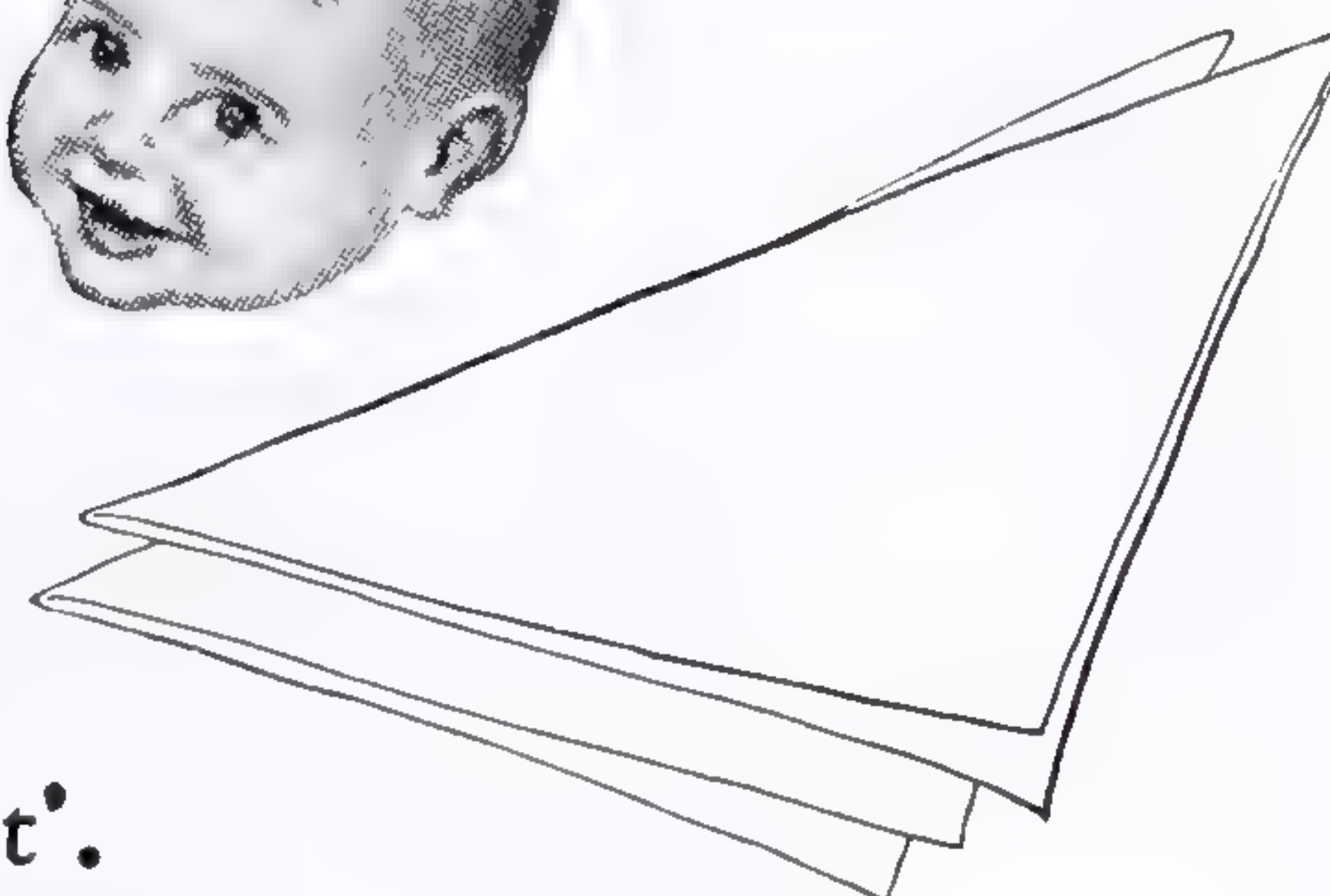
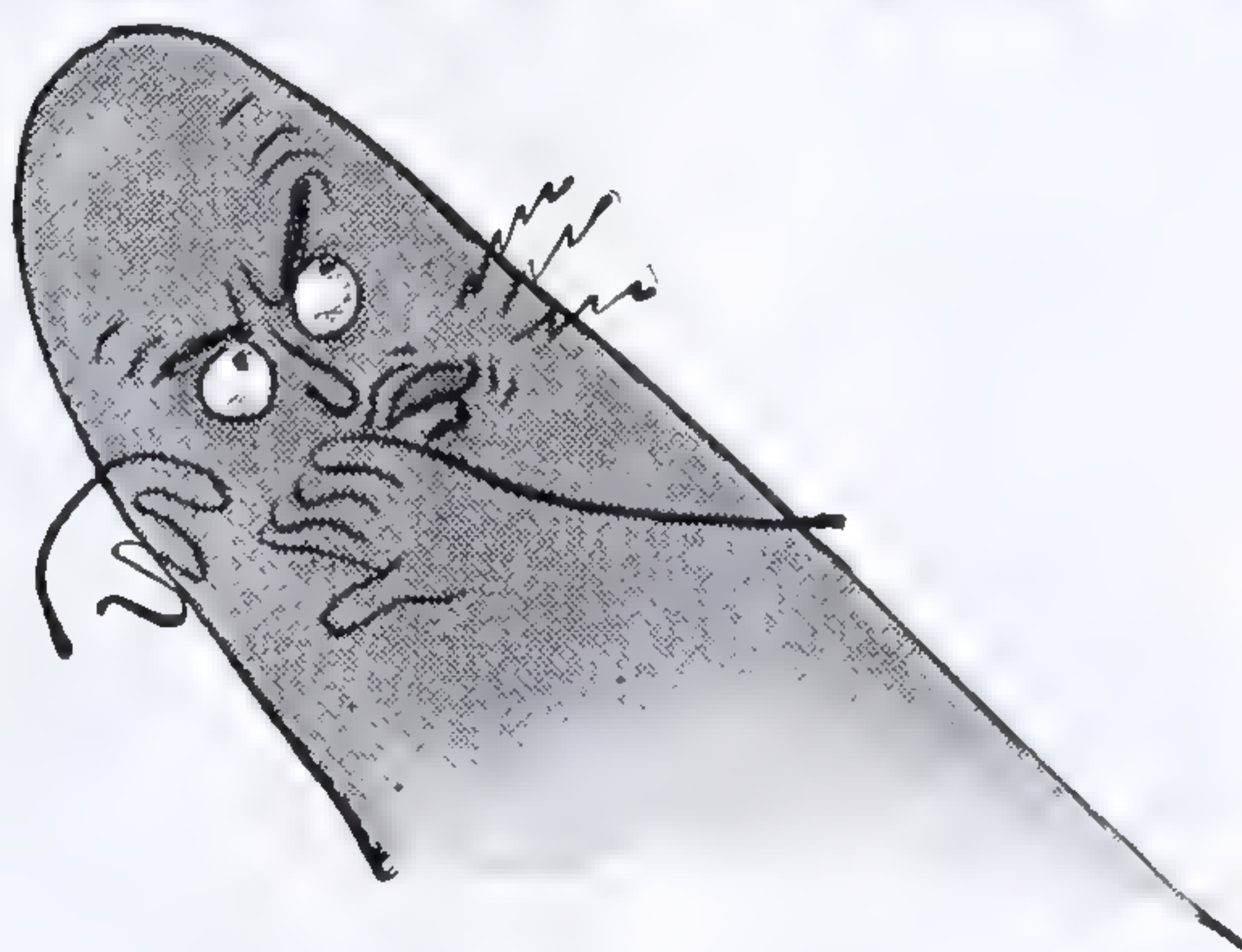
The Stars Model

Photoplay Fashions on Page 83



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For work clothes and play clothes; white shirts, linens and towels; for delicate underthings—and of course for Baby's things that must be *extra clean and soft*—there is nothing like the thorough cleaning action of gentle Fels-Naptha Soap.

Fels-Naptha's blend of good, mild soap and active naptha assures whiter washes with less work. Be sure to mark *your* shopping 'ballot' Fels-Naptha—Bar and Chips.



Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"

Raving Beauty

The prize was a trip to screenland and a screen test for the winner of the

Peggy Sage Raving Beauty Contest



Paramount's make-up man readies Edwina for her screen test. Studio executives acted as judges, along with Peggy Sage and Photoplay editors, arranged for test and a thrilling studio tour



Edwina Muehlberger, 18-year-old salesgirl from Stern's New York store, reached Hollywood excited but tired, went straight to Beverly Hills Hotel

Next stop the hairdresser, where Elizabeth Scott gave her some tips on how to wear her hair. Anita Colby advised on the coming test—Edith Head, Paramount designer, okayed her dress.



Van's handshake almost killed her! At preview of his picture she met Norma



Shearer, Janet Leigh and—later on—the Frank Sinatra! "He's nice!"



Lights, camera! Edwina hopes she can stop trembling—more than anything she wants screen test to lead to something!

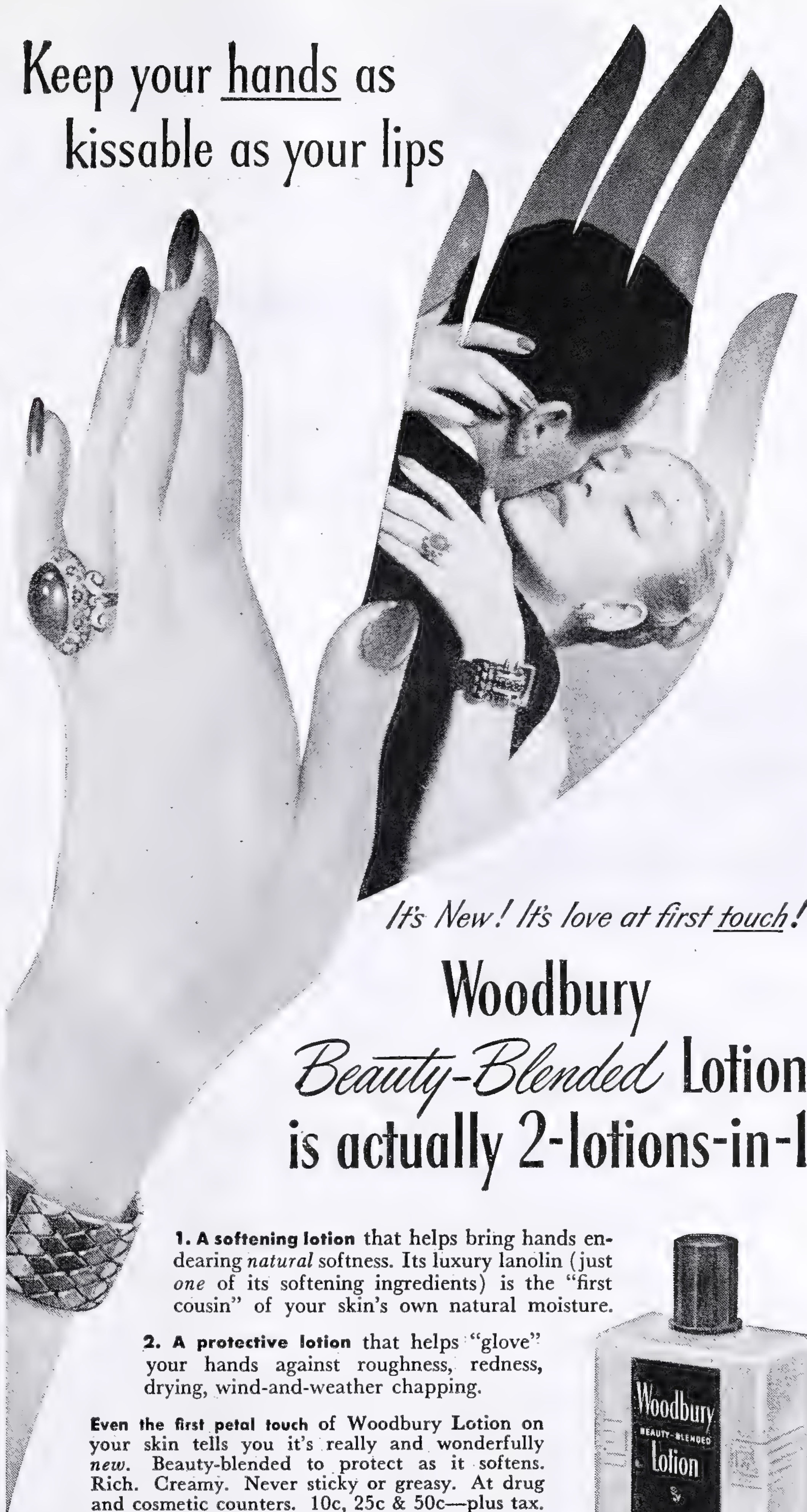


Dinner at the Chanteclair with John and Marie Lund! "The sweetest people in all Hollywood," said a delighted Edwina.



A rhumba with John Lund at Ciro's! Edwina's thrilling six-day stay in starland is almost ended—but, who knows?

Keep your hands as
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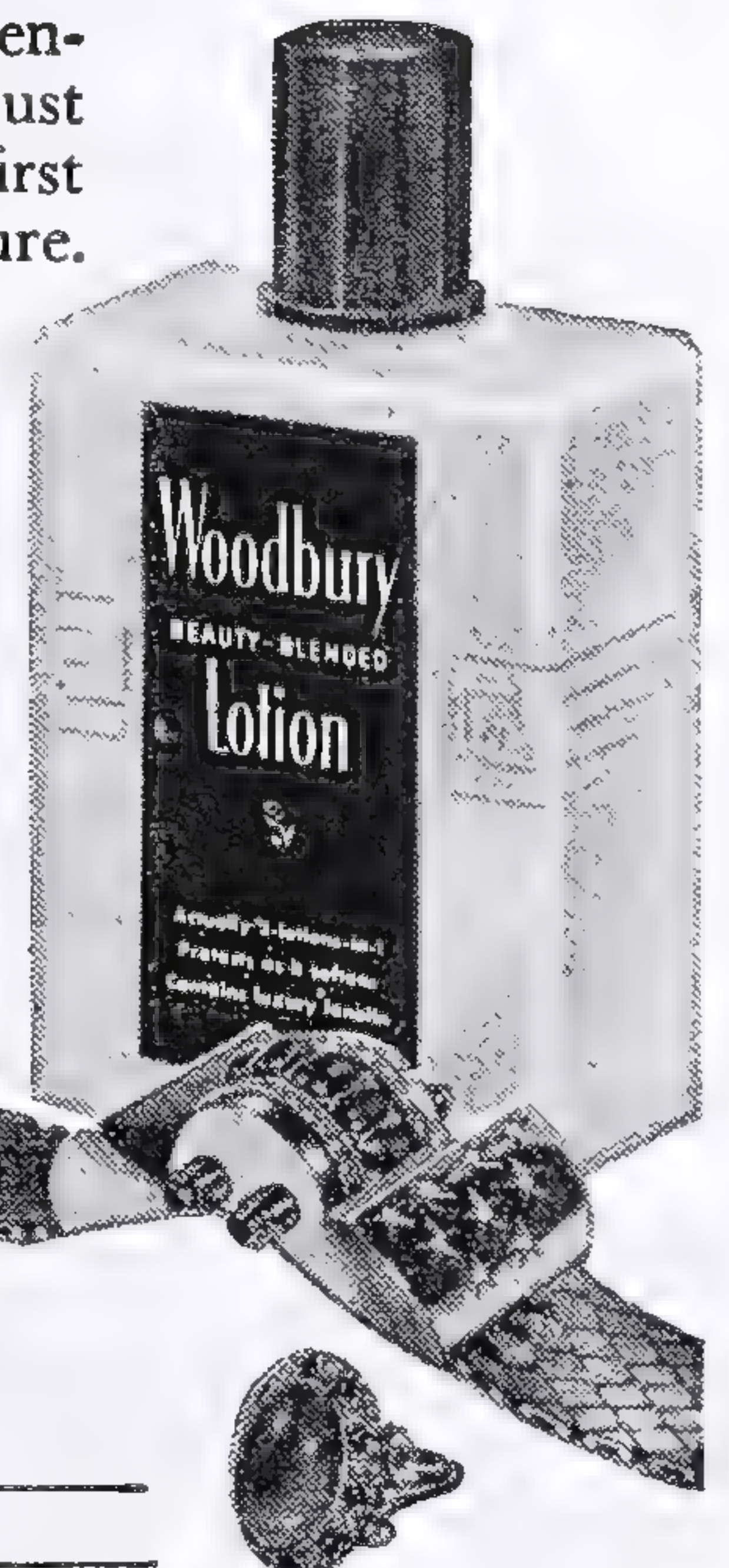
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Platter Patter

By Lester Gottlieb

Current disk-doings with the spotlight focused on music and musical personalities from the motion-picture world



Laurence Olivier

HENRY V: The brilliant spectacle which helped win Laurence Olivier knighthood now serves as a fine album, recorded in London by the star and beautifully packaged here by Victor. The fine original musical score by William Walton is prominently heard in the background.

NORTHWEST OUTPOST: Columbia has issued an album of tunes from the film with Nelson Eddy's voice in fine manly fettle.

I WONDER WHO'S KISSING HER NOW: Perry Como (Victor), Ray Noble (Columbia) and the sweet singing Dinning Sisters (Capitol) are among those who

have taken to the title tune which Mark Stevens sings in the movie. (For the record, let it be stated that Buddy Clark is Stevens's anonymous singing voice.)

MOTHER WORE TIGHTS: This one has a sure-fire hit ballad, "You Do," which Helen Forrest (M-G-M), Margaret Whiting (Capitol) and Vic Damone (Mercury) do for the phonographs.

DEAR RUTH: This has a bright theme, "Fine Thing." If you don't remember it, Charlie Spivak (Victor) and Les Brown (Columbia) will help refresh your memory.

BODY AND SOUL: This film took Johnny Green's torcher for its title and now the tune is due for repeated airings. Latest one is by long-absent Lee Wiley and Eric Siday's interesting little group (Victor).

OLD SPANISH TRAIL: Roy Rogers has disked the title tune for Victor, Kay Kyser for Columbia, and Andy Russell for Capitol.

VARIETY GIRL: This one has a novelty click in "Tallahassee" and Dinah Shore and Woody Herman join up for a slick Columbia grooving. Incidentally, Dinah co-stars with Frank Sinatra in a wonderful Columbia platter of "My Romance" and "Tea for Two" with all proceeds from its sale going to the Damon Runyon Cancer Fund. Don't pass it up.

LIFE WITH FATHER: Music chief wisely selected a song from the 19th Century, "Sweet Marie," to serve the film's atmosphere and Jack Smith (Capitol) gives it a fine modern treatment.

THE CLASSICAL CORNER: The New York Philharmonic Orchestra has several new Columbia albums worthy of your attention. One is Liszt's satanic Mephisto Waltz. Artur Rodzinski is on the podium for this one. . . . Modernist Igor Stravinsky conducts his own Symphony In Three Movements for sophisticated music-lovers. . . . The orchestra accompanies brilliant violinist Isaac Stern in Wieniawski's Concerto No. 2 in D Minor. The results of all three works are entirely satisfactory. . . . For more violin importance, try Jascha Heifetz's collection of modern violin transcriptions which Victor has just issued. . . . Bach's immortal Suites No. 2 and 3 get a sympathetic rendition by the Boston Symphony with Koussevitzky conducting this important Victor classical contribution. . . . Light operatic melodies of Weill, Youmans and Rodgers are finely sung by Gladys Swarthout in a new Victor album. . . . More top-grade singing is done by tenor Torsten Ralf in a grouping of Wagnerian operatic excerpts elegantly organized by Columbia. . . . Radio's famed First Piano Quartet (Victor) play Variations on a Theme by Paganini and Three Etudes by Chopin. . . . Shostakovich's stirring Ninth, written shortly after World War II and dedicated to his country's victorious armed forces, is thrillingly executed by Koussevitzky and the Boston Symphony. . . . An excellent album is Columbia's collection of famous Russian melodies by Tchaikovsky and Rimski-Korsakov and played by cellist Gregor Piatigorsky.



Helen Forrest



Expect the best . . . for that is what you get when you select a Treasureland diamond ring. The diamond of proud beauty and pure quality . . . throned in gold with the artisan-skill that only Treasureland can achieve. Excellence is assured, value guarded by the Treasureland Certificate of Guarantee and Registration.

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TREASURELAND RING COMPANY
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(Continued from page 71) in "Pride of the Yankees," and when she met dancer Vera-Ellen recently she was as breathless as a teen-aged fan, which amazed Vera-Ellen no end—she being the shy type, herself!

Niven has always laughed at her and made her laugh at herself. Often when she is engaged in earnest conversation (discussion *really* grows intense with her!) she will suddenly catch his eye and will break all out in giggles and lose her place in what she was saying. She goes back to her subject, though.

She likes to garden but came a sad cropper this spring when she attempted a bed of larkspur. She "had at" the hard, adobe soil with a pick-axe—all five feet two inches of her—and tamped the baby plants down, watered them thoroughly and retired to dream of azure loveliness. Next morning the snails had taken every single plant. So-o-o she bought a box of snail poison and began over. Even snails aren't going to defeat her.

She loves to swim and thinks the luxury of a pool is the only one for which she really yearns. She has "made passes" at learning to ride and play tennis but has never had time to be really good at either.

She buys old china and fine old woods from a favorite shop in Beverly Hills. There she dreamily makes deposits on various objects and weeks later someone phones to say, "We're still holding the blue and white milk pitcher. Remember?" Teresa gasps apologetically. Of course she remembers. She hasn't called for it because—oh, well, she knows it's there and that it belongs to her and there doesn't seem to be any particular rush about the actual possession of it. When she finally goes to pick it up she inevitably finds something else to reserve for another exciting day. The blue and white pitcher was followed by a wonderful antique chafing dish (she still owes nineteen dollars on this!) which caused a minor crisis in the Busch household when she attempted to use wood alcohol for fuel. It smelled.

SINCE she has been in pictures she has learned to get up at six and even to like it. Since she has been married to the ebullient Niven, she has learned to eat a tremendous breakfast and to like that, too. She does most of the family marketing and hates doing it . . . she gets her accounts all mixed up and can never remember whether or not she received her change. She is always promising herself to "make lists of things—all kinds of things"—under the apparent impression that if she ever gets round to doing this, life will magically become much simpler than it is now. She writes notes to herself and leaves them all over the house in odd corners but usually she can't decipher them when she comes upon them.

She loves to shop for clothes and feels wicked and delightfully guilty when she orders things without asking the prices. This, she thinks, is a hangover from the days when she could only window-shop at Macy's and pretend she was ordering things. She likes simple dinner frocks and doesn't want any glittery trimming on them. She likes slacks and tweeds—"country-looking clothes"—and thinks she is "the sloppiest woman I know" about her clothes at home. She is puzzled at women who constantly worry and fuss about their hair. Hers is long and straight and won't take a permanent and she wonders, wistfully, sometimes, how she would look if she had it cut short like a little boy's. She enjoys mild bath oils and colognes and what she describes as "indefinite odors."

She hates to pose for stills and perhaps this has something to do with the legend about her disliking "leg art." "I don't care what they have me wearing," she explains. "It's so dull, putting a leg here and an

"Here's the RCA VICTOR RECORD ROUND-UP for September!"

FREDDY MARTIN'S "CONCERTOS FOR DANCING"

You get the *Tchaikovsky Piano Concerto*, *Grieg Piano Concerto*, *Intermezzo*, *Warsaw Concerto*, *Rachmaninoff Concerto No. 2*, others. It's Album P-169, \$3.15.

TOMMY DORSEY'S "ALL TIME HITS"

Includes *Hawaiian War Chant*, *Somewhere a Voice Is Calling* (with Frank Sinatra), *Chicago*, *After You've Gone*, *Boogie Woogie*, *Opus No. 1*, others. P-163, \$3.15.



NEW ALBUM BY THE THREE SUNS

"Three Suns Week" starts Sept. 22nd! Celebrate with their new album, "The Three Suns Present"—*Twilight Time*, *When Day Is Done*, *Deep Purple*, *Dardanella*, *The Breeze and I*, *Sunrise Serenade*, *Hindustan*. P-185, \$3.15.

Hear "Witchery"—Charlie Spivak's newest hit record! It's dedicated to Primrose House "Witchery" Perfume. Vocal by Tommy Mercer. On the other side: *Stardreams*, Charlie's famous theme. Record 20-2373, 60¢.

Eddy Arnold and his Tennessee Plowboys: *It's a Sin* and *I Couldn't Believe It Was True*. Record 20-2241, 60¢.

Maurice Chevalier: "Maurice Chevalier Returns." Album includes *Place Pigalle*, *Weeping Willie*, *Quai de Bercy*, *Valentine*, *Vingt Ans*. With Henri René and his Orchestra. S-51, \$3.75.

Bill Johnson and his Musical Notes: *Don't You Think I Oughta Know* (vocal by Gus Gordon and

Quartet) and *Shorty's Got to Go* (vocal by Bill Johnson and Quartet). Record 20-2225, 60¢.

Freddy Martin and his Orchestra: *The Lady from 29 Palms* (vocal by The Martin Men) and *Cumana* (Barclay Allen at the piano). 20-2347, 60¢. Prices are suggested list prices, exclusive of taxes.

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What!—No phonograph?—You're missing hours of fun! Hear the new Victrola radio-phonograph with the "Golden Throat." Victrola—T.M. Reg. U.S. Pat. Off. Radio Corporation of America.

THE STARS WHO MAKE THE HITS ARE ON
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Love-quiz... For Married Folks Only



WHY IS HE WRITING TO ANOTHER WOMAN?

- A.** Her husband's cooling love... his apparent disloyalty... may be largely her fault. She may have become neglectful of proper feminine hygiene.
- Q.** Can such neglect affect married happiness?
- A.** Doctors say many wives kill romance this way... stress that intimate daintiness demands effective douching. For this, you can depend on "Lysol" brand disinfectant.
- Q.** How does "Lysol" rate among other disinfectants?
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- Q.** How about homemade solutions—like salt, or soda?
- A.** No weak, makeshift solution can compare with "Lysol" for cleansing effectively.

ALWAYS USE "LYSOL" in the douche. See what a difference complete daintiness makes in renewed charm and married romance.



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is non-injurious to delicate membrane. Its clean, antiseptic odor quickly disappears. Highly concentrated, "Lysol" is economical in solution. Follow easy directions for correct douching solution.

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arm there and then—just sitting. I want to do something!"

Her bland little tricks on the set are fast becoming a Hollywood legend. "She knows," her husband says, "how to accomplish things without getting belligerent—without even raising her voice."

When she is nervously tense, as she is before starting a difficult scene, she hisses through her teeth—"exactly like a Japanese General!" And when she is puzzled—which is rather often—she rubs her little nose until it is as red as a cherry.

Someone asked her what she would like to do if she had a whole week to herself and she spent a long time speculating, finally reaching the decision that she would like a week of New York shows, with dinners and suppers at the exciting places but a little torn because she thought she would also enjoy a week in New England, near a brook. Then she realized suddenly that she actually *had* a whole week to herself recently and that she had spent it rapturously, sewing baby clothes, gardening and trying to learn to like mystery stories because Niven does. But, "I never can quite care who murdered whom, somehow. I guess it's because I didn't *know* him!"

She won't commit herself about her favorite reading anyhow. "There are so many things I haven't *read*," she protests, "and so many things I want to read and I'm sure there are things of which I haven't even heard that I shall read some time."

SHE FEELS that her education is far from complete. She was born in New York City and went to grammar school there, afterward moving to Maplewood, New Jersey, where she attended the Rosehaven School for Girls. Despite the fact that no one in her family had ever been in show business (her father was an insurance salesman) she thinks she started to try to act when she was about eight and was taken to see Baby Rose Marie on the screen. She imitated Rose Marie assiduously and after she had seen Mitzi Green she began to imitate everybody. She still does and people on sets where she works are convulsed at her not-always-too-kind mimicry of various Hollywood glamour gals. The first time she was ever in a real theater was when a teacher took her to see Cornelia Otis Skinner. The first play she ever saw was "Victoria Regina" with Helen Hayes, and she recalls it as the greatest experience of her life, the thing that made her grow up and gave her vague ambitions a sharp reality.

She studied at the Wharf Theater in Provincetown, where Bette Davis had studied, and she had a year or two on the road and along the straw-hat circuit before she got the role in "Life With Father" which was to make her famous. Contrary to what has been written too often, Teresa asserts that she did *not* walk placidly into Oscar Serlin's office, unannounced, and convince him out of hand that she was the girl for the role. "I went to see him by appointment, just as any other actress would. It was no great feat getting in to see Oscar. When he is casting he sees everyone. He had me read for him several times, just as he had a dozen other actresses do, and then he engaged me. Any other story you hear is nonsense."

If she is in a group which talks "shop," that is, show business, she joins in eagerly. If the conversation is about something unfamiliar she listens avidly, storing away bits of information like a squirrel. In New York she was frequently with a group of

**Turn to Page 83 for
Photoplay Fashions in Color**

people who surrounded Georges Barrère, the noted flautist, and she learned to appreciate Beethoven and was introduced to the charms of chamber music. Out of this has grown her passion for collecting fine recordings.

She likes to go to night clubs if they are fairly large and well ventilated but she detests small, "exclusive" stuffy ones. Often, in these places, people sit down at their table and outline story ideas for Niven. She just looks absent-minded while this goes on. But months later, if the subject arises, she knows the story by heart, almost word for word as it was told to them. What's more, she has definite opinions about it and her husband avers that her judgment is invariably sound.

She used to give away large sums of money quite haphazardly until Niven persuaded her to put her finances into the hands of a manager, who introduced her to that Nemesis—her allowance. It distresses her because she enjoys money and "what is the use of having it if you can't get at it?"

She thinks she hasn't any theories about how to achieve a happy marriage. "If you both work, then it is important that you admire and respect one another's activities. But then, it is even more important that you admire and respect each other. I think it must be important to put your marriage first, before any other concern, and that you try hard to remember all the things, the wise things, you've heard about good humor and optimism. After that . . . you just hope. . . ."

"I seem to live," she concludes, helplessly, "in a state of perpetual confusion!"

Perhaps she does but you must admit—on Teresa it looks pretty!

THE END

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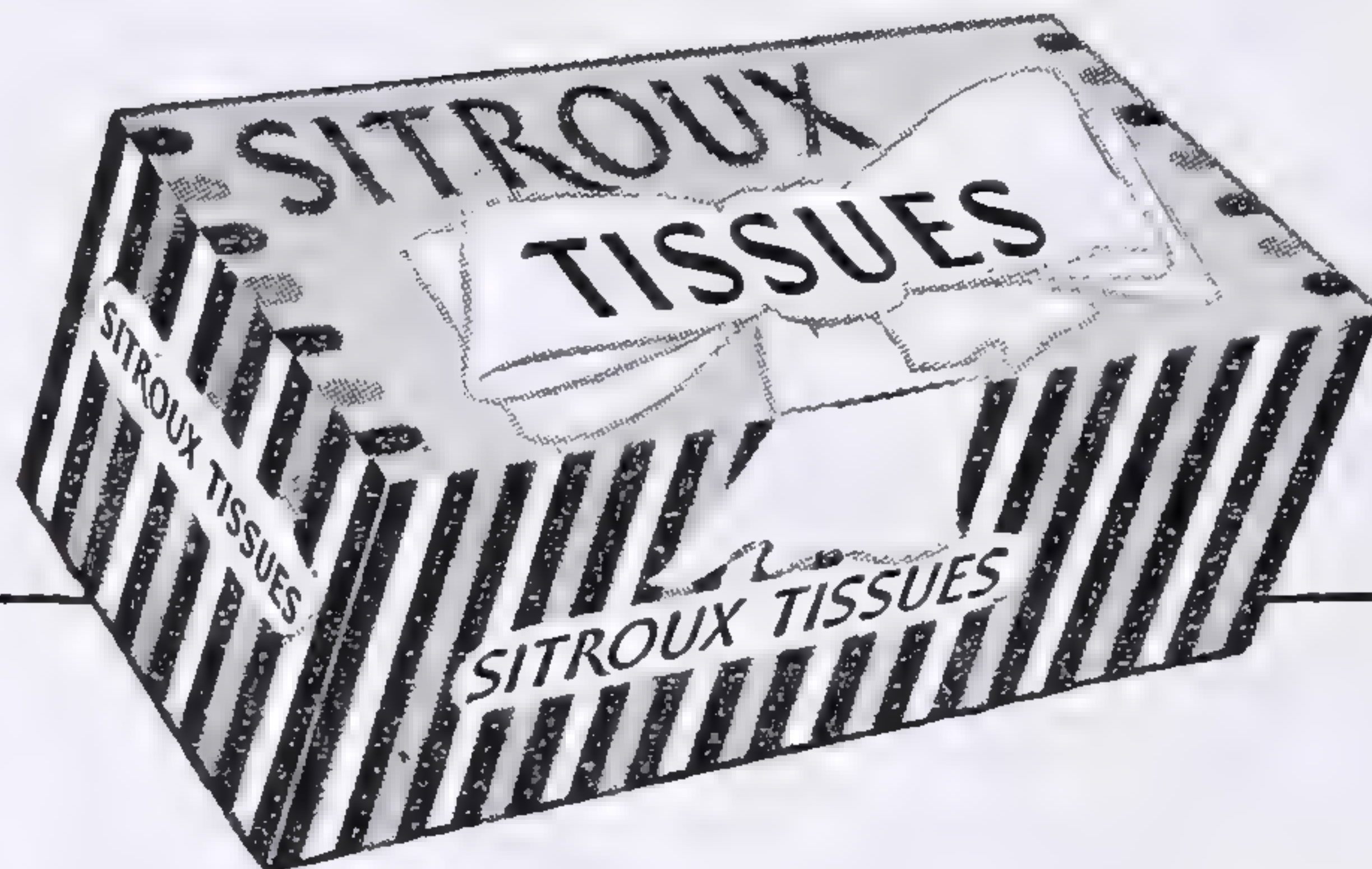


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A real tour of stars' homes in
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of "It Happened on Fifth Ave."



All aboard! Photoplay's guests are off
to a thrilling start with Rod Cameron as
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Guests Hermaine Hunsicker and Tula
Mitchell meet Jeanette MacDonald and
Gene Raymond at their Bel-Air home



In the Aumont-Montez home, Photoplay's
guests do a little harmonizing with Jean
Pierre, Dale Evans and Catherine McLeod

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—the favorite of old and young alike.
Still only 10¢. Economy size, 25¢.

When Nature "forgets"... remember

EX-LAX

THE CHOCOLATED LAXATIVE

Dear Baby

(Continued from page 41) the above mentioned fans, your life has been remarkable already.

It is not usual, my man, to have your cod liver oil with a lion cub in the yard, looking in through glass doors! Her name is Shah. Since she has long teeth and sharp claws you will never know her well. Your mother rescued her from a cage when she was about as big as you are. Now she has found a zoo in San Diego where they will let her roam in a five-acre park. If you are very persuasive you can probably get your Ma to take you down there one day to call on Shah.

Then too, you were offered a part in a picture before you had your eyes properly opened. And what did your mother do? She cried! It happened in the hospital where you and your mother were spending an extra week while your father tore the town apart to furnish two rooms in your new hillside home, and she cried for three days. First because she read in the papers that she wished you had been a girl. And then because they said she wanted you to be in a picture.

"First he'll think I didn't want him—then he'll think I wanted him to go right to work," your mother sobbed. And it is a heart rending sight to see your mother cry.

Anyhow, let's get that straight. Your mother not only wanted you, but she knew you were a boy long before anyone else did. Mothers are never supposed to know for sure what they are going to get. But your mother did! At Christmas, long before you arrived, she gave your father a book on lions, accompanied by a note saying, "and right this minute our son is jumping like mad." So you see?

And she is not even considering making you earn your keep. Your parents can manage very nicely without your help at present. And probably throw in a gold spoon or two if and when they finish buying circular couches for your living room and importing sandy loam from the San Fernando Valley so that your rocky hillside will produce a proper lawn for you to roll on when you reach that stage.

It will interest you to know that your father chaperoned you at your first party. There are treasonous reports circulating that he did some muttering about "me and the other mothers" and "feeling silly." These are unconfirmed and the facts remain. He did take you. Your mother had to do a radio show. And they are both too proud of you to send you alone with a nurse.

Perhaps your mother's pride in his ability to keep you shipshape (a chore he insisted he would never attempt before your actual arrival) influenced him. Or perhaps it was the wiles of your first hostess, one Stephanie Wanger by name. She is the daughter of Walter Wanger and Joan Bennett. The party was to celebrate Stephanie's fourth birthday.

Your mother tried to convince her that you were pretty little to be partying around and might not carry your end socially. "He can't even walk yet," she told Stephanie. "You just let him come," your prospective hostess begged. "He'll walk Thursday."

So your father agreed to take you but you fooled everyone and did not walk.

You were baptized at the age of seven weeks and you behaved extremely well!

You were assisted by the fact that it was kept strictly a family affair. Your mother's twenty-year-old sister Rita became your godmother; your father's sixteen-year-old brother Peter, your godfather; your grandparents were the only witnesses; the same Jesuit priest who married your father and mother baptized you

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This pattern shows Royledge color only—you have to SEE and FEEL actual Royledge to appreciate its enduring, double-thick quality. Patented Royledge embossed double edge is non-wilt, non-curl!

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Less than a penny a day to re-decorate your kitchen monthly with Royledge! Grand too for closets, children's room, etc. See glorious NEW Royledge patterns now at 5-and-10's, neighborhood, hardware, dept. stores.

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This is "JOYTOWN", one of many gorgeous new Royledge patterns.

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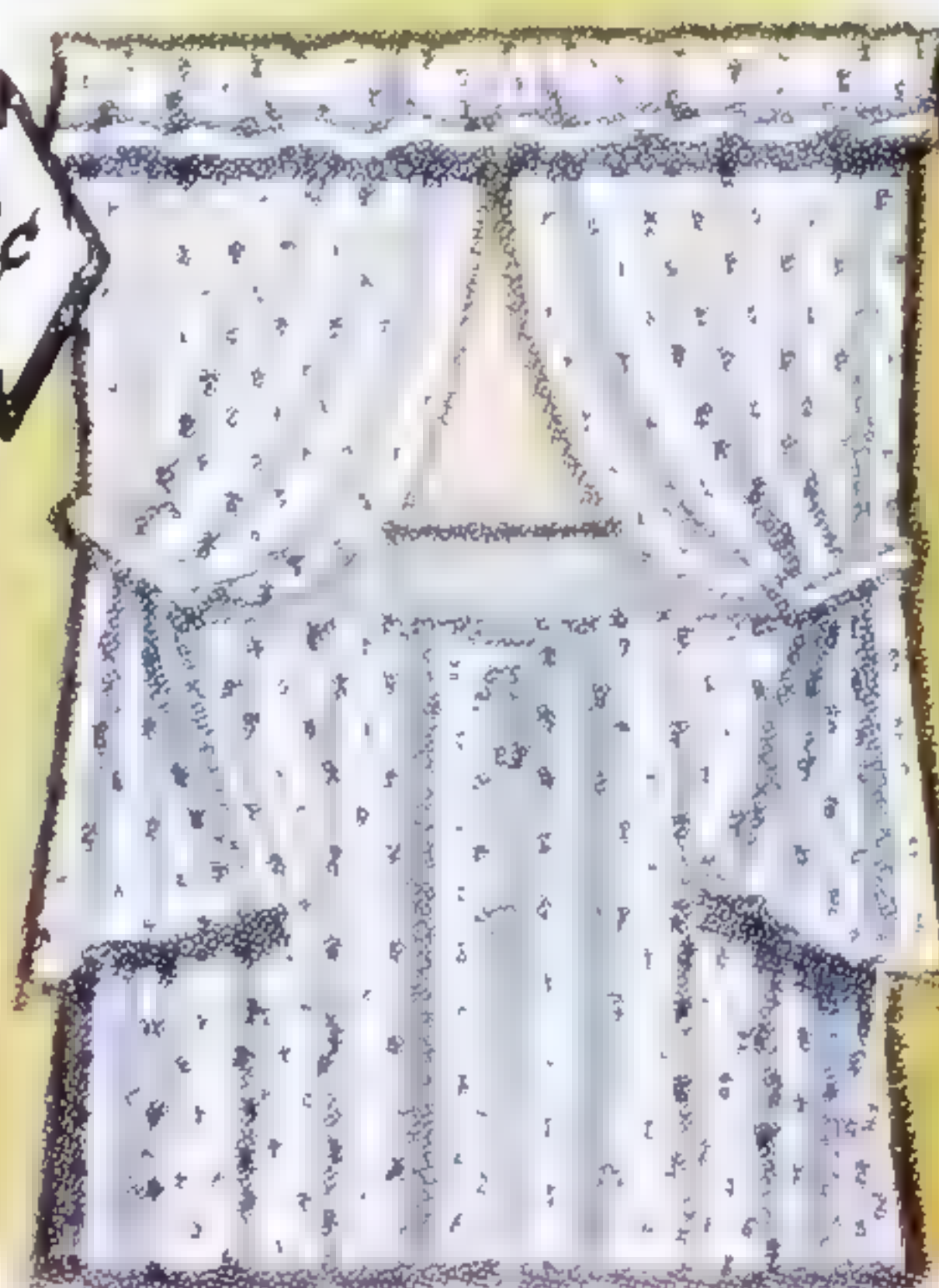
Five-piece sets of genuine plasticized cellulose in brisk polka dot, gingham or strawberry patterns. Red, blue or green. They're a full 54 inches long and can be shortened just by cutting.



CLOPAY COTTAGE SETS

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ONLY 59¢



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Now available at 5 and 10c Stores, Variety Stores, Department and Other Stores.

in the Church of the Blessed Sacrament where their nuptials were performed.

Still and all, swathed in your unfamiliar silks, bonneted and shod with silk booties, gifts of your mother's mama, you not only behaved yourself but managed a toothless smile when the priest brushed your lips with salt during the ceremony.

You have a good deal to smile over, my young friend. Your mother has given you a start that is not only unusual for a movie star's offspring, it is, unfortunately, all too unusual for most babies of today.

There were no bottles in your life until you were two months old. Your mother fed you as nature intended she should as long as it was possible. She has kept your bassinet by her bed all night every night since she brought you to your new home. The loving care and attention you have had is that which comes only from a mother's overflowing heart.

Your father, too, is catching some of that overflow, usually at about 5:30 in the morning. It is your famous mother who puts you down, warm and full and happy, at 10:30 at night and who dashes sleepily to your rescue at 5:30 when you demand that the day begin. But it is your father who is prodded into wakefulness to keep you warm while she heats your bottle.

"I wouldn't really call it a full night's rest," Paul Sr. has been heard muttering sleepily at his coffee cup as he prepares to face his plant, bright and brisk, at 9. "But it is an improvement over having the same performance at 2 a.m."

THEN there are mornings when he is called upon for more active service. If it is cold (and you will discover later that in selecting Southern California for your home you did not evade cold mornings) both you and your mother have been known to go back to sleep while your bottle heated, then boiled, and finally exploded on the kitchen stove. Then father's day begins with mopping down the ceiling.

Of course, there is Clarice on whom your mother claims she can see filmy dark wings. She is your nurse, but she also manages to keep your house clean, do some laundry and whip up a snack for your elders now and then.

At the moment you are the exclusive charge of your parents. And there probably never were two who got more fun and real joy out of a new arrival. But soon your mother will have to go back to her glamorous business.

You can start right now being as proud of her and her work as your father is. Maybe she had you in mind all the time, for there has never been a line, or a look, or anything in one of her pictures that was not just as clean and bright and gay as you are. And now you have a definite part in her career. For you are sending her back to her fans a little lovelier, a little more grown up, with a serenity and pride on her face that were never there before.

Already you seem to have sensed your responsibility. Already you reserve your temper, and they tell us you have a temper, for someone else. She never sees that lower lip roll down until it covers your chin. When she hangs over your lacey basket and teases you about it, calls you her "little tough guy," she gets nothing but smiles and gurgles.

Keep it up, little Paul! You are now a most important member of a working team, a team with a big job and a lot of influence. For with your help, your lovely mother will go on making more people laugh and sing and forget themselves in this sorely troubled world. You may have to learn about that later but not if your mother and the rest of America's mothers can help it; and never, I hope, from your friend, Elaine St. Johns

The End

Beauty Spots



Ava Gardner, in
"The Hucksters,"
suggests lip-tricks

By
Mary Jane Fullton

A "SECOND LOOK" GAL

Off the screen, AVA GARDNER looks like an attractive college girl. You'd hardly take her for a movie star. But, definitely, you'd notice her. That's because she has a certain something about her that draws admiring glances. . . . You might first notice her light olive skin, as clean and soft as a baby's. Or it could be her reddish-brown hair, becomingly worn in a loose, shoulder-length glamour bob, tempting the wind to touch it playfully. Perhaps you'd notice the unconscious grace with which she walks and wears her clothes. When interviewed here in New York recently, she had on a gray checked suit, a pink sweater and a pink chiffon scarf pulled through an attractive gold scarf ring.

HEP TO BEAUTY TRICKS

AVA believes that one make-up color is not right for wear with every costume. She had on a pinkish shade of lipstick and nail polish which harmonized beautifully with the pink part of her outfit. . . . A movie make-up man told her how to put on lipstick so that it doesn't smear easily. After applying it with a lipstick brush, she blots it by biting on a tissue. Then, to set it, she moistens it with cologne. You might try this trick, to see if it works as well for you. Or you might like using one of the liquid or cream lipsticks, which are claimed to stay on so well. Besides having more indelibility now, nail polishes and cream lipsticks may be made to last even longer by applying one of the new colorless liquid products, made especially for the purpose, over or under them. Ava's tan is fading. As it does, she switches to lighter powder shades. She suggests that you keep mixing a light face powder in with the darker shade you've been using. In this way, as your tan gradually disappears, your powder will match your changing skin tones. Then you can buy one of the luscious new fall face powder shades. . . . After the summer, too, she has a hair-conditioning treatment at the beauty parlor. If your hair needs one, she advises that you either have it given professionally, or get a special treatment cream or oil, and use it according to directions. . . . Brush your hair a lot, Ava urges. This, she thoughtfully points out, is one good way to put glints in your hair, so that when he sees you there'll be a glint in his eyes!



"No one could tell our permanents apart — can you?" asks the Toni twin, Kathleene Ring of Chicago . . . "My Toni Home Permanent looked soft and lovely from the start! No wonder my sister says after this we'll be Toni Twins!"

Which Twin has
the Toni?

(and which had her
permanent at a beauty shop?)

See how easy it is to give yourself a lovely

Toni Home Permanent for your date tonight

Like the lovely Toni twin, you'll have soft natural-looking curls and deep, smooth waves the day you Toni-wave your hair. Before you try Toni you'll want to know —

Will TONI work on my hair?

Yes, Toni waves any kind of hair that will take a permanent, including gray, dyed, bleached or baby-fine hair.

Is it easy to do?

Easy as rolling your hair up on curlers. That's why every hour of the day another thousand women use Toni.

Will TONI save me time?

Definitely. The actual waving time is only 2 to 3 hours. And during that time you are free to do whatever you want.

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Your Toni wave is guaranteed to last just

as long as a \$15 beauty shop permanent — or your money back.

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The Toni Kit with re-usable plastic curlers costs only \$2 . . . with handy fiber curlers only \$1.25. The Toni Refill Kit complete except for curlers is \$1. (All prices plus tax. Prices slightly higher in Canada.)

Which is the TONI twin?

Kathleene, at the right, has the Toni.

Ask for Toni today at any leading drug, notions or cosmetic counter.



Toni
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THE CREME COLD WAVE





your new
Lashabouts
by
Velvet
Step



JOETT
Tailored calfskin
suit-shoe

Do your
shopping, marketing,
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smooth-looking, smooth-fitting
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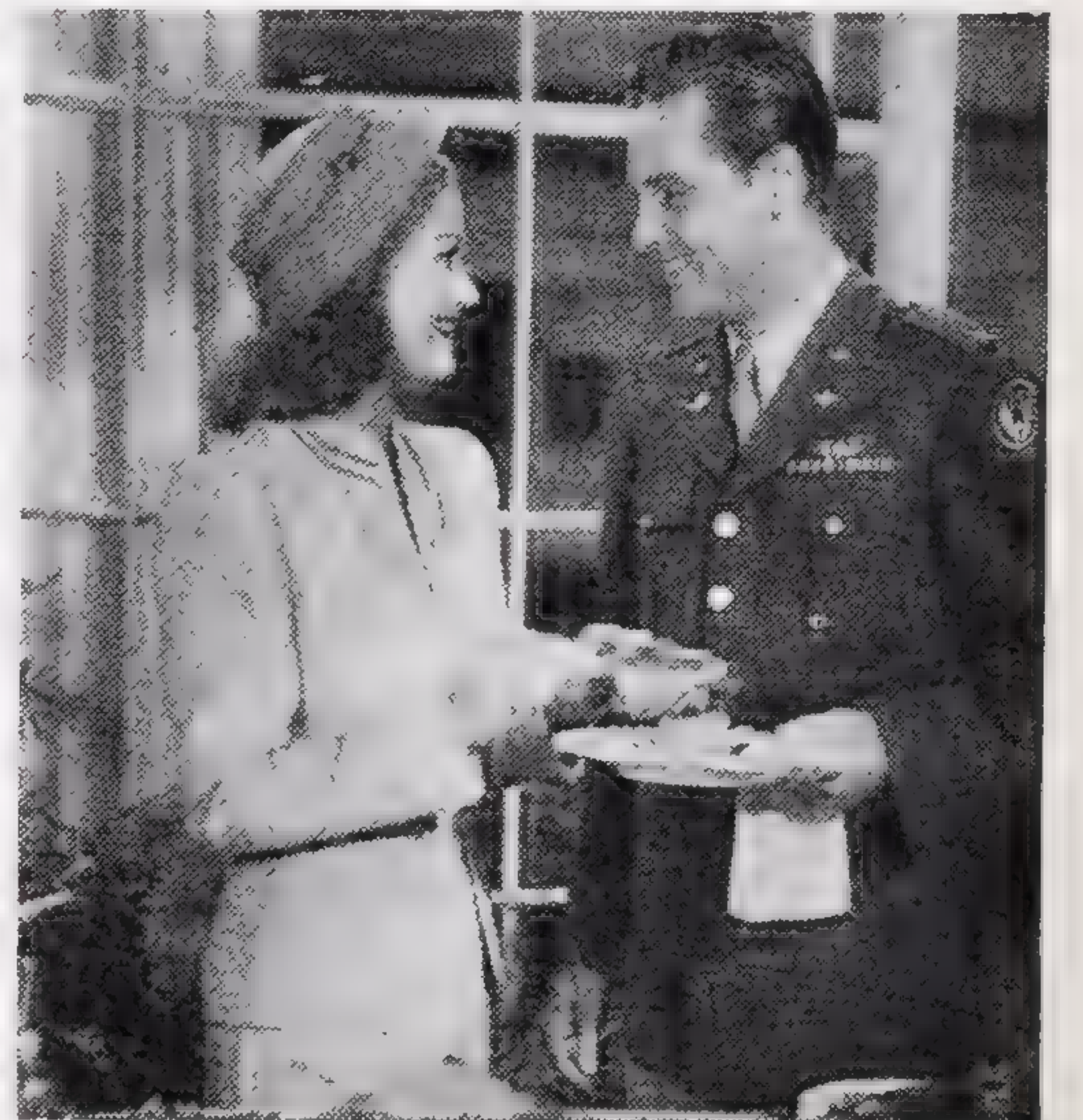
THE PHOTOPLAY LOOK

On the following pages Photoplay Fashions are proud to present reproductions of suits which Designer Edith Head created for Joan Caulfield to wear in "Dear Ruth" and "Welcome Stranger" and for Lizabeth Scott to wear in "Desert Fury."

Through the courtesy of Edith Head and Paramount Pictures our editors have had these suits copied by leading manufacturers so they are available to you in stores throughout the country—at prices which you will find unbelievably considerate of your clothes budget.

So—dress like a star!

Have The Photoplay Look!



A scene from Paramount's "Dear Ruth" in which Joan Caulfield, shown with William Holden, wears the original suit. Facing, Joan models the reproduction of this suit



THE "DEAR RUTH" SUIT . . . adapted by Donnybrook in

Venetian covert, comes in many autumn shades. Sizes 10-18 and 9-17.

Under \$40.00. It is a romantic suit—it's Joan Caulfield's wedding suit in the picture—with the corded neckline an important fashion note.

For the store in your vicinity see page 103.

Photoplay Fashions



OTHER designers, inspired by the Edith Head suits appearing on these pages, promptly created accessories to be worn with them—and to point up their great chic . . . ★ *A checkboard scarf by Glentex. As new as tomorrow, it will—worn in the neck of your new suit—win you quick double-takes. It is pure silk and costs \$5.00 . . .*

★ *Gold chains, by Coro, to give you that Midas touch. Wear them roped high around your neck or clip three together for that long look—with the medallion pin to hold them together. Each chain \$1.00. Medallion \$2.98 . . .*

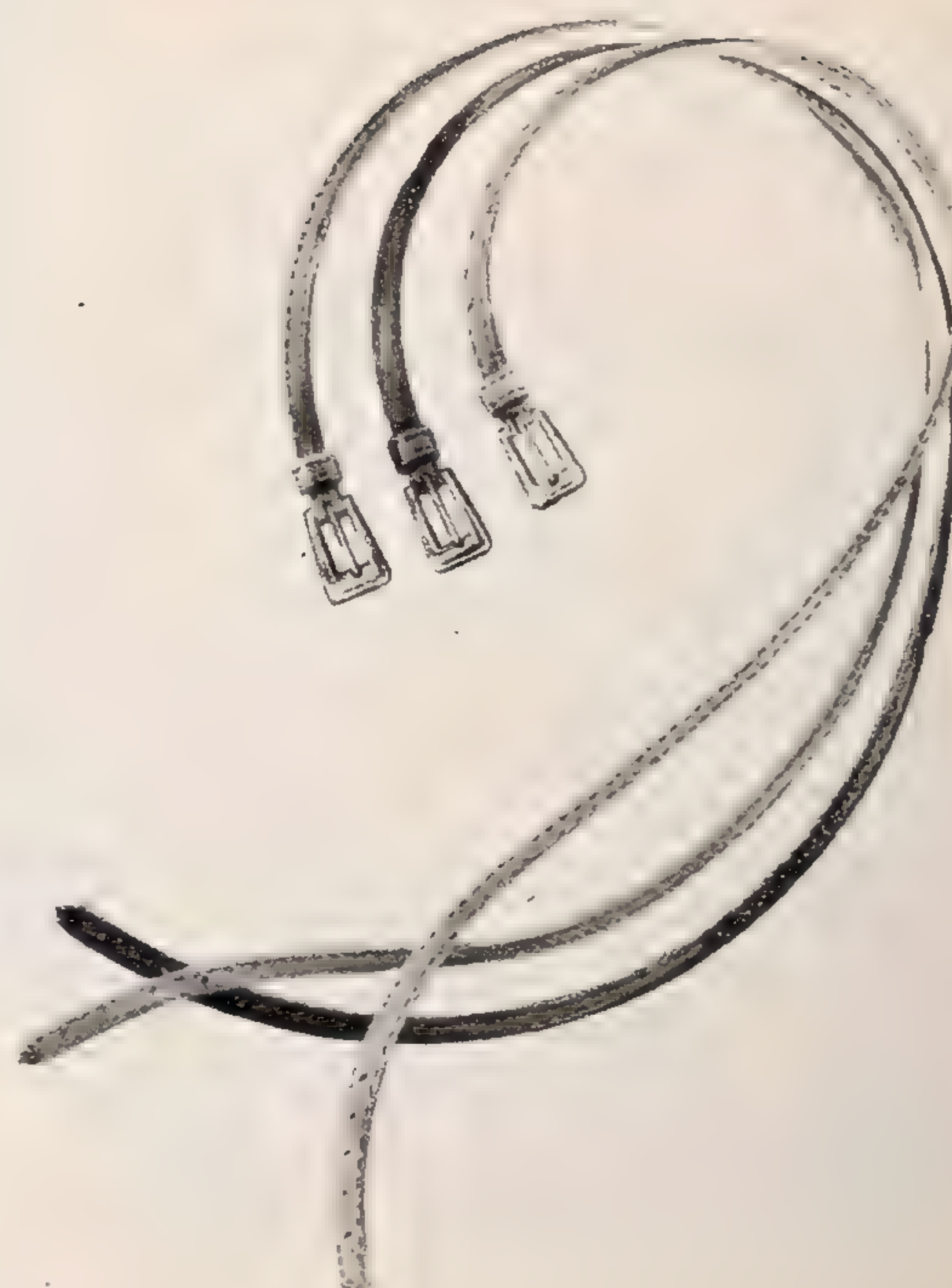
★ *A Jean Allen felt hat, styled by Gage, has a brim that is coquettishly lower on one side and a veil over the crown that ends in a swoosh. In all autumn shades for about \$4.50 . . .*

★ *A blouse by Ann Foster, with a wonderful neckline to wear in or out of a suit collar—with or without jewelry on the tabs. In white and pastel colors. Sizes 10-20 and 9-15 at \$5.95 . . .* ★ *Your hands will steal the show when you slip on these gauntlet gloves*

by Aris. They have a wide flare so you may wear them the latest way—over the cuff of your suit. In many colors. Double woven cotton for strength. At \$2.98 . . .

★ *Why wear one belt when you can mix colors by wearing two or three narrow ones by Criterion? Each belt, leather with brass buckle, costs \$1.00. . . .*

For the store in your vicinity see page 103



The "Welcome Stranger" Suit

Designer Edith Head calls this a "mad money suit." For in the little sleeve pocket you can carry change for carfare or a bill or two. Below, Joan Caulfield wearing the original suit in a scene from Paramount's "Welcome Stranger," with Bing Crosby and Barry Fitzgerald. Right, Joan models the reproduction.



Adapted by Lou Schneider in American Woolen twill. With copper coin buttons. In the new fall colors. Sizes 9-15. Under \$40.00

For the store in your vicinity see page 103

The "Desert Fury" Suit

A simple suit, this, with magic. Because the build of the shoulders, the length of the coat, the placing of seams all combine to create an extraordinarily slimming effect. Below, a scene from the Hal Wallis-Paramount production "Desert Fury" in which Lizabeth Scott, wearing the original suit, is shown with Burt Lancaster. Left, Lizabeth models the reproduction

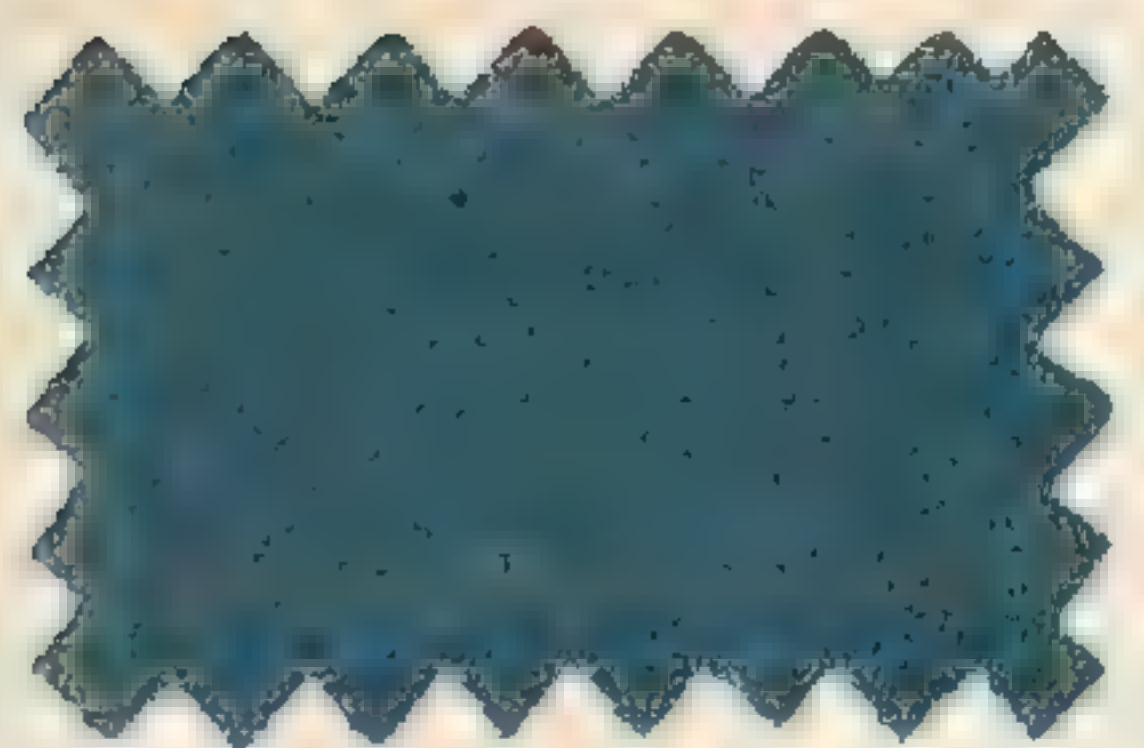
Adapted by Koret of California in hard surface all wool. In all colors. Sizes 10-18. Under \$20.00.

For the store in your vicinity see page 103





"Jolly Red"



"Coast Guard"



"Gray Sage"



Lizabeth Scott wearing Edith Head suit in Hal Wallis-Paramount production "Desert Fury"

PHOTOPLAY'S Pattern of the Month

The Edith Head-Lizabeth Scott "Desert Fury" bolero.
Have it in your wardrobe. Use a Photoplay pattern.

All bolero suits offer a variety of costumes because of the many changes that can be achieved with belts and blouses. The Edith Head-Lizabeth Scott bolero suit offers all this—and is heavenly chic too with its flatteringly curved jacket. If you prefer a solid color we suggest the Duplex suitings in the new autumn colors shown above. Think, too, how attractive this suit would be for evening or cocktail wear made from velvet or satin with a long skirt and your waist wrapped in a wide soft cummerbund.

Photoplay Patterns,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please
send me the Photoplay Pattern of the Lizabeth Scott-
"Desert Fury" suit in size (Circle size you wish)
12 14 16 18 20

My name and address is:

Name.....

Street.....

City..... State.....



You'll want to read this story
about Edith Head who designed
the suits in this fashion section

Edith, who protects the working girl

THERE'S a Hollywood twist on the old refrain which says, "Heaven will protect the working girl." Hollywood says it's Edith Head who does the most heavenly job for those of us who work in factory, shop, office or our own home. She does this good deed by designing suits which can make a girl look simultaneously smart and romantic at a price which won't shatter a pocketbook.

Ten years back this heady Head girl became top designer at Paramount. She was the first woman to break the male monopoly of studio clothes creating. Reality could be Edith Head's middle name; reality and a sense of the good richness of everyday living. "I would rather design suits suited to the average girl than turn out six dozen long span-gled evening gowns or straight glamour clothes," she says.

Her designs are a reproduction of her appearance and her dynamic personality, all three being very smart, smooth and sharp. She has straight black hair, large dark eyes, which she dramatizes with huge spectacles, is five feet two and weighs one hundred ten pounds. "Anything that looks good on me looks a lot better on a tall girl," she says. "I'm a very good guinea pig for my own designs—and sometimes when I want to put across an idea to Joan Caulfield or Lizabeth Scott or Barbara Stanwyck I wear it. They see me and say, 'That's exactly what I want for my next picture,' and on them, of course, it looks good."

On Edith it looks good, too, even if she is too clever to admit it. She is a very clever cookie anyhow and has an A.B. (Continued on page 91)



Edith Head and Lizabeth Scott confer on the original sketch of the "Desert Fury" bolero suit which is our Pattern of the Month

ARE *You* TALL, MEDIUM, SHORT?

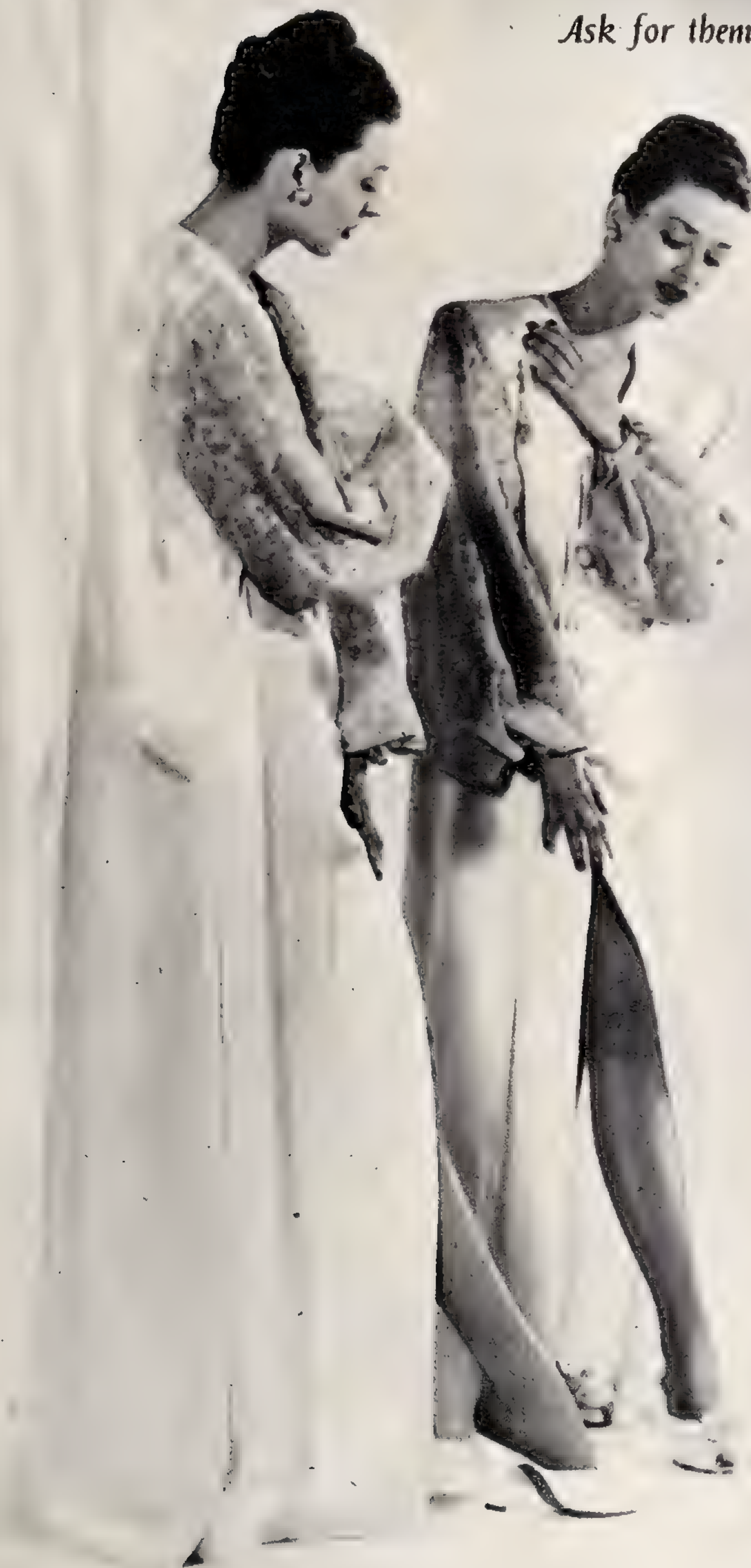
This is indeed hosiery as you like it...full-fashioned,

smooth-fitting, smartly styled, long-wearing nylons.

And whatever your requirements as to size or length

there is an "As You Like It" stocking for you.

Ask for them by name when you shop.



HOSIERY *"As You Like It"*

READING, PA.

There is Nothing Finer



VITA · FLUFF

"THE WORLD'S FINEST SHAMPOO"

by
Duon

AT YOUR BEAUTY SALON

Edith—Who Protects the Working Girl

(Continued from page 88) from the University of California, an M.A. from Stanford and speaks Spanish and French fluently. She was brought up in ghost towns throughout the West, her father being a silver mining engineer who always believed he'd unearth some treasure. Practical Edith dug in her own brains for her treasure—and it turned out to be pure gold.

Notice on the preceding pages, four of her newest suits, modeled by Joan Caulfield and Lizabeth Scott. "I'm so happy that copies of three of these suits are going to be in the stores," Edith says, "and that they are moderately priced; and that the fourth will be a PHOTOPLAY Pattern. These are the kind of clothes that I've always thought should be available to the types of girls who want to be smart but still must be practical. The feature I like most about these three suits is that they are "personalized." So many suits could be worn by a man if you used trousers instead of skirts. That shouldn't be."

Edie's favorite is the suit Joan Caulfield wears in "Welcome Stranger." Its "conversation point" is the sleeve pocket.

It's a real pocket and any man whose soul isn't dead is bound to ask what it's for. And any cute girl will come up with the answer that it's for mad money. And if that doesn't get the talk started, you shouldn't have dated in the first place.

"This is a suit that any girl can wear," Edith says. "It is fitted because I believe a girl should show her figure. It is a rounded, feminine suit and it buttons high—as do the other two suits, so that it can be used effectively as a two-piece dress. I think a suit is the most necessary item of a girl's wardrobe, whether she's already an executive or still climbing."

EDITH is not using rounded shoulders in her suits because she thinks tailored things should be tailored. She is not, however, padding hips, à la Paris, but is using the nipped-in waist and is getting the rounded look about the hips by way of larger pockets. She is keeping skirts at an average of fourteen inches from the floor and does not believe they will go lower.

The "traditional" type of suit here shown on Lizabeth Scott is one which Miss Head feels is the best "background" outfit. In gray flannel with its little white turned-back cuff and turned-down collar, which can be buttoned on, it is capable of many changes through the use of accessories.

Joan Caulfield's "Dear Ruth" suit is on the dressmaker lines, meaning it is designed for more formal occasions—or those days when a girl goes straight from work to a party. Because of the cords that form a bib on the front, it looks like a particularly dashing dress, but if a girl chooses it for some occasion where she's going to remove the coat, Edith advises that a soft blouse—in chiffon or some similar material—be worn with it.

"None of these suits is so 'high-styled' that they will go out of fashion the moment they are purchased," Edith says. "With moderate care any girl can get several seasons from them. I'm happy. I repeat, that these will sell at a nominal cost, but I advise, if you must budget, that your biggest investment go into suits and a nominal amount into dresses."

"There's one most exciting fact about the fashions being sold today. They are all, generally speaking, so well designed that any girl can be smart, if she will only use her brains."

Hollywood puts a twist on that, too. Hollywood says any girl can be smart who will use her Head.

THE END



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That's Hollywood For You

(Continued from page 57) Knit Shop, and no one will bother them for their autographs. The shop girls don't get excited. These ladies are all citizens of Hollywood. They are expected to roam the streets, to go shopping. In New York or Boston or Washington, Greer Garson would be mobbed if she entered a large department store to make a purchase. But when Greer Garson walks into the Broadway-Hollywood, not an autograph hunter bothers her. In fact, when Miss Garson writes a check, the salesgirl has to take it to the department head to see if the signature is acceptable. This doesn't apply merely to Miss Garson. It goes for any player whose name is in lights.

For although Hollywood may be the glamour city to the other cities of the United States, the celebrities here are accepted. They are not a novelty act. Gene Kelly, if he drives through a red light, gets a ticket the same as—well, the same as Alan Ladd.

I AM aware that Ava Gardner is progressing nicely in pictures ("The Hucksters" with King Gable is nice progress) but I still insist that Ava hasn't been photographed properly, and Ava probably agrees with me. She still looks better off the screen than on . . . If I had a million I'd give it to Jack Benny, because I'm tired of those jokes about cheapness. The worst part of it is that since it succeeds for Benny, other comics have now become cheap skates and the air is loaded with cheapness . . . I know that Charles Boyer is amused by the "Casbah" stuff, for although he did that picture years ago, impersonators haven't allowed him to leave the Casbah . . . I must admit that the oddest sight I ever saw on any set was the day I walked into the jungle of a Tarzan picture and spied Johnny Weissmuller playing gin rummy with the chimpanzee—and the chimpanzee was winning . . . And since I mentioned gin rummy, I must mention Robert Harrari's remark. He said, "I just can't stop playing the game. I don't know what to do. Guess I'll have to join Gin Rummy Anonymous."

I still don't understand those campaigns for pictures which boast that they are giving you a "new" Van Johnson or a "new" Linda Darnell or a "new" Humphrey Bogart. As far as I'm concerned, there's nothing the matter with the Van, Linda or Humphrey who achieved stardom . . . I admire Paulette Goddard for many reasons, but chiefly because of all Charlie (I refuse to call him Charles) Chaplin's ex-leading ladies and ex-wives, Paulette is the only one who went on to make a name and big career for herself . . . I think June Allyson looks cute and dressed up whether she is wearing a gown or slacks. I believe certain girls can look neat in slacks. Sue me! . . . Tom Jenk, who should know about wolves, Hollywood brand, told me about the wolf who made the approach by saying, "Let's sit down and have a man-to-girl talk."

I know that there are certain cliché scenes in pictures which are accepted by you the audience, but if they weren't, the pictures couldn't go on. Audiences are nice people who make themselves believe certain scenes. You are at a movie. The scene is a dreary old house, a million miles from nowhere, and five people have already been murdered by an unseen maniac. The beautiful girl gets a note saying she's next on the list. Do the six people who are still alive guard her through the night? No. Does she call the police? No. Here's what she does: She insists on staying in her own bedroom—alone. She leaves her door unlocked. She goes to the French windows

and opens them. Then she crawls into bed and waits for the maniac, who arrives on schedule.

You are at another movie, accepting another cliché sequence. A hundred outlaws and a hundred ranchers are killing each other off as a big gun battle progresses on the dusty street of a western town. On the ranchers' side, the hero searches this no-cowboy's land for sight of the villain. On the outlaws' side, the villain is doing the same thing. Slowly they walk toward each other, as shots fly wildly all about them. But the outlaws don't shoot at the hero because the villain wants him. And the villain remains unscratched because he's the hero's target. In Hollywood, you must understand, bullets take direction just as well as actors. That's what makes the movies so entertaining!

I couldn't name an actor who has handled his career better than Ronald Colman. He has lasted as long as any and holds a dignified position in the industry. Yet can you imagine Victor Mature trying to handle himself in the same manner? Where would he be? . . . I know I shouldn't let you in on this secret, but I'm going to: Betty Hutton relaxes . . . There are singers and singers and practically all of them have gotten around to "The September Song," but for my money none of the voices sing it with the feeling that Walter Huston does, and he is not a singer . . . I saw Gary Cooper and Jimmy Stewart standing next to each other at a party, and I couldn't decide whether Cooper or Stewart was the more typical "typical average American" type. Come to think of it, the average American lad isn't that tall, Mr. Capra! . . . Ray Milland, who has an Oscar, in talking about it with me, said, "The Academy Award is a very important thing in Hollywood, especially with headwaiters."

I am often more entertained by the dramatic critics than they are by the plays they review. For example, they praised Ingrid Bergman when she returned to the stage in "Joan of Lorraine," but they gave no credit to Hollywood and the movies. However, let any player return to Broadway and be a flop or appear in a flop play, and immediately Hollywood and the movies are blamed . . . I wish Metro would do better by Ann Sothern than those "Maisie" pictures, and I'll bet Ann Sothern wishes so, too . . . It's getting so that when I go on a movie set and play "Truth or Falsie" while watching the actresses emote, my I.Q. is good enough to place me on "Information Please" . . . I must tell you about the night Claudette Colbert was dancing at Mocambo and saw her cameraman there. "What are you doing here?" she asked. "You should be home getting some sleep. You have to photograph me tomorrow."

And that's Hollywood for you.
The End

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Eternally Claudette

(Continued from page 46) greatly-talented, very beautiful Right Guy.

Every few years Hollywood produces a First Lady of the American Screen. Ordinarily this monumental actress has specialized in high drama in which she has lived or died in anguish requiring tons of make-up.

No publicist has ever been brash enough to describe Claudette Colbert as a First Lady—she would have laughed into the gentleman's eyes with an intonation saying, "Oh, come now!"—but her unchanging popularity has outlasted the prestige of an imposing series of touted queens.

Not that Claudette is without many well-earned superlatives of her own. She is unchallenged claimant to the title of Actress Who Has Maintained The Same Hair-do For The Longest Time.

When Claudette emerged from her De Mille or "Cleopatra" era, her hair was styled in its celebrated halo bob. She liked it. In her opinion the coiffure had everything: It was becoming, it was timeless, it was easy to keep groomed, it made coiffure testing for each new picture unnecessary.

With the sunny satisfaction of a woman who knows her own mind, Claudette settled on the hair-do and hasn't changed since. In one or two pictures, a side part has been introduced and in the early sequences of "Tomorrow Is Forever" a switch was added in deference to the picture's period. But aside from such minor departures, the Colbert hair-do has become as much her trademark as her pert, tip-tilted nose.

Don't think that this adherence to comfort and convenience has passed without controversy. Fans, by the thousands, have both commended and chided Claudette upon the style and for sticking to it.

Incidentally, Claudette Colbert is the year-in, year-out recipient of more fan mail than is received by any other actress. Even before she undertook the sponsorship of PHOTOPLAY's "What Should I Do?" department, Claudette was a Hollywood stamp champ.

AS A CHILD Claudette didn't intend to be an actress at all, but a ballet dancer. She had returned from a dancing lesson one afternoon and was playing ball, when she was struck by a truck. Result: Four months in a hospital with one leg—broken in three places—in traction. This position inhibited almost all activities except talking and singing. So, after a visit from her father who was a music lover, Claudette decided to become an opera singer.

This plan persisted until Claudette went ice skating one winter, caught a cold which turned into laryngitis, and discovered—when she was able to speak for the first time several weeks later—that she couldn't sing a note. But an interesting thing had happened to her speaking voice: It wasn't exactly husky, but it had acquired an edge, an intonation that was unique. For some reason, it made almost anything she said under pressure of emotion seem funny. She developed a pleasant reputation as the school wit, simply by saying "Really?" in that breathless and astonished tone. And with such an advantage, it occurred to Claudette and her family that she should become a comedienne.

In the intervening years, Claudette has gained an enviable Hollywood reputation for her humor, but her off-screen wit does not rely upon quaint delivery alone for its authority. She is an able polisher of the wisecrack.

In "The Egg and I," she had to spend the greater part of two days in the quagmire of the ranch sty while a sequence



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with a pig was filmed. At the end of the second day, she stepped out of the dark brown slush, cold, wet, tired, and begrimed. Catching sight of herself in a mirror she observed, "I always knew it was a lie. No mud bath ever improved anyone."

Don Ameche was once complaining bitterly on the set of "Guest Wife" that Claudette's dressing room was filled with flowers, but that no one ever sent an actor flowers to congratulate him upon the start of a new picture.

Claudette sneaked onto the set next door and found a cracked, nondescript old vase filled with dusty artificial flowers. This she had delivered, by special messenger, to Don's dressing room.

That afternoon a flurried prop man showed up, in search of the vase.

He explained that this particular vase was needed for a picture being shot on the set next door and unless it could be located, the entire sequence would have to be rephotographed, a procedure costing thousands of dollars.

Horried, Claudette hurried to Don's dressing room. The vase was gone. A frenzied phone call to the studio gate supplied the information that Don, on his way home, had told the gateman about the "gift" and had taken it to show his wife.

There was nothing to do except dispatch a messenger (at Claudette's expense) to the Ameche home to reclaim the battered prop. After a lapse of two nervous hours, and the expenditure of large cash, the vase was returned.

The next morning she learned that Don had rigged the whole thing. Nobody gave a hang for the vase. Nobody needed it. Except Don—to rib his co-star. To this day, Claudette is still planning revenge.

WHEN Claudette was working in "Remember the Day," one sequence was taken in a schoolroom in which thirty-five junior extras were working. Claudette wasn't happy with the dialogue in the first place, and she felt that she wasn't enacting the scene sensitively in the second. Seated at one of the front desks was a disdainful child who fastened her gaze upon Claudette and studied her every gesture with critical eyebrows. Claudette began to get jitters, king-size.

When the camera had to be reloaded, Claudette went to her dressing room, found herself too restless and puzzled to remain there, and wandered back to the set. Unnoticed, she came upon the absorbed group of youngsters, who were listening, spellbound, to the disdainful child imitating Claudette Colbert. The lampoon was deadly and the childish audience giggled in wicked delight.

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So did Claudette, tiptoeing away before she was seen. Someone observed, upon hearing this story, "You were a good sport, not to have said anything about the little upstart mimicking you."

Claudette's answer was swift: "Not at all. If I'd been certain that the girl would have understood me, instead of being humiliated, I would have thanked her. You see, she showed me exactly what I was doing that was wrong. When we went back into the scene, I played it in a totally different way—and knew instinctively that I had done it right, at last."

When she and Walter Pidgeon were cast in "The Secret Heart," Mr. Pidgeon—who had never met Claudette—asked casually here and there how she was to work with. Four or five people said, "She's conscientious. She's always on the set on time, and she always knows her lines. She doesn't blow once in a blue moon, and she'll give you the best reaction to your own lines that you've ever had. She's a fine actress and a swell gal. Between scenes she'll talk you into playing charades. She's a whizz at it."

So Mr. Walter Pidgeon met Miss Claudette Colbert, and the two got on famously exchanging wisecracks, playing charades and rehearsing scenes. After several days' shooting, Pidge met one of those whom he had previously questioned. "Well, how are you two getting along?" he was asked.

Pidge grabbed his friend's arm. "Everything you said was right. She's wonderful. But, Great Scott, man, why didn't you tell me she had the best figure in town?"

CLAUDETTE is one of the few actresses who looks, in person, exactly as she does on the screen with the exception that black and white film does not do her coloring justice. Her hair is a dark auburn, her eyes are a flecked brown and her skin is olive with a faint rosy highlight.

Around the house she likes to wear red, pink, or deep rose hostess gowns—garments, usually, that she has worn in a picture, admired, and bought from an indulgent wardrobe department since there are few people tiny enough to make secondary use of her picture clothes.

The home, into which these lush gowns fit beautifully, is one of the handsomest, not only in Hollywood, but in the entire country, and it is furnished in exquisite taste. The general feeling of the white frame, two-story house is traditional, but the huge den in which most of Claudette's informal entertaining is done is entirely modern. The rugs are gray shag, two of the lounges are figured (gray, red and chartreuse), and the other two lounges are cherry red. Two of the lamps consist of converted, antique Chinese tea canisters. The fireplace is faced with black marble, and the broad mantel is of hand-carved, bleached oak. On the mantel stand six antique, hand-carved coral figurines which would represent a prized acquisition to any museum. In this room there is also a concealed projection machine so situated as to allow a thirty-five foot throw onto a huge roll-down screen.

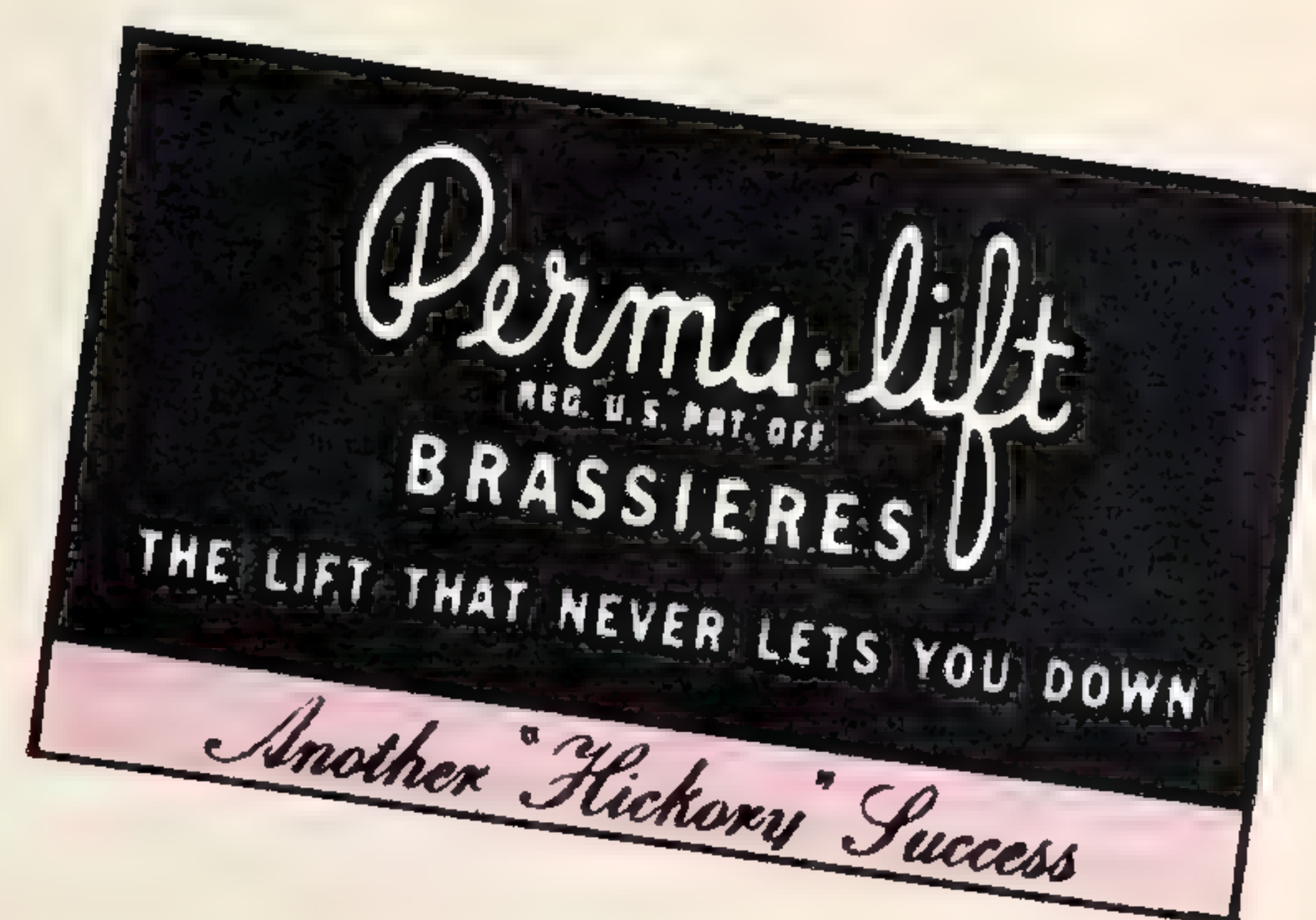
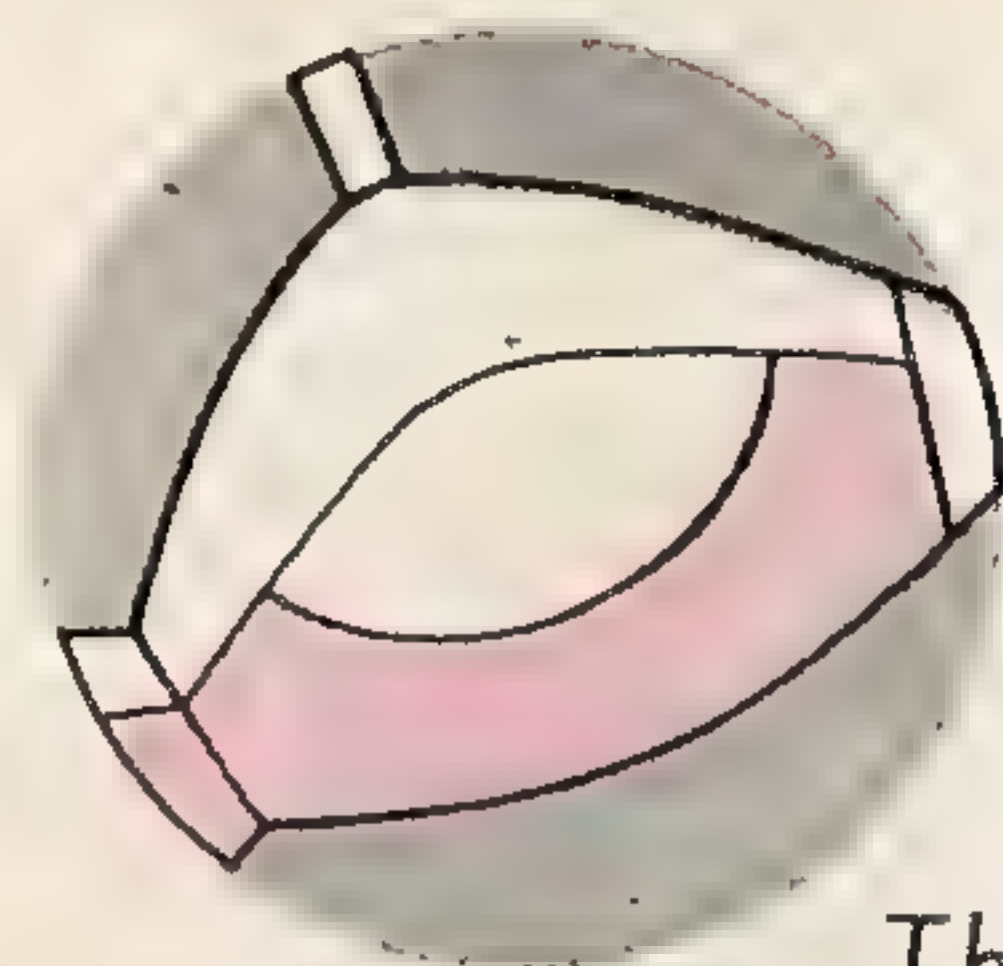
Claudette's marriage (to Dr. Joel Pressman on December 24, 1936), like her career and her home, has received her devoted concentration, her high determination to make it succeed. An easy task, actually, because Dr. Pressman (she calls him Jack) and Claudette are deeply in love, share a keen sense of humor and honestly nourish a deep interest in both the theatrical and the medical professions.

It is well-known that Claudette has won several championship awards for her slalom racing, but it is not so well-known that it was Jack Pressman who started her skiing career. The Pressmans went to Yosemite National Park on their honey-



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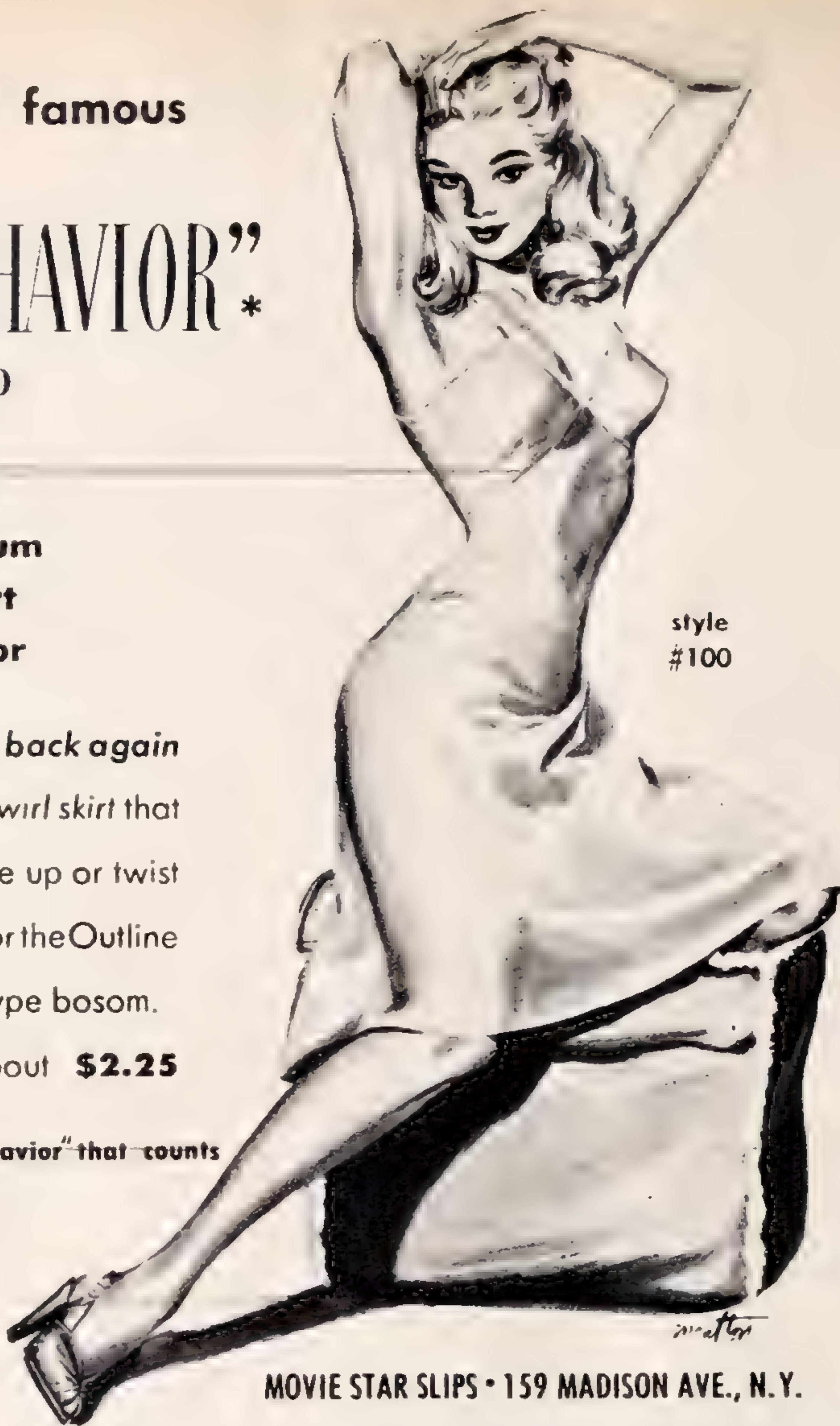
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moon. Because it was in the midst of winter, because there had been a heavy fall of snow, and because Dr. Pressman is a great believer in exercise, he persuaded Claudette to try transportation on wooden rails. She proved to be a terrific pupil.

Not everything in Claudette Colbert's life is, at present or has been in the past a neat row of bottled rainbows. For years she has suffered from chronic sinusitis, an ailment which makes up in annoyance and misery what it lacks in danger. A woman who loves children, she has been denied motherhood. She has always assumed the responsibility of a great many people, both relatives and close friends, and during the war an enormous slice of her income was devoted to relatives in France and to general French relief.

All in all, the best one-line description of Claudette Colbert must be credited to a veteran electrician who delivered the *bon mot* on the set for "Sleep, My Love."

In one sequence the script required Bob Cummings to carry Claudette up a flight of stairs.

"Let's change that," said Claudette. "I'm too heavy for you to carry up that long flight of stairs."

Director Douglas Sirk and Bob howled. Said Bob, "Not only will I be able to carry you up that stairway at full gallop, but I'll be able to stand you on your head when I reach the top."

"You wouldn't dare!" gasped Claudette. "Wait and see," chirped Bob.

Said Mr. Sirk, grinning broadly, "Let's take the picture."

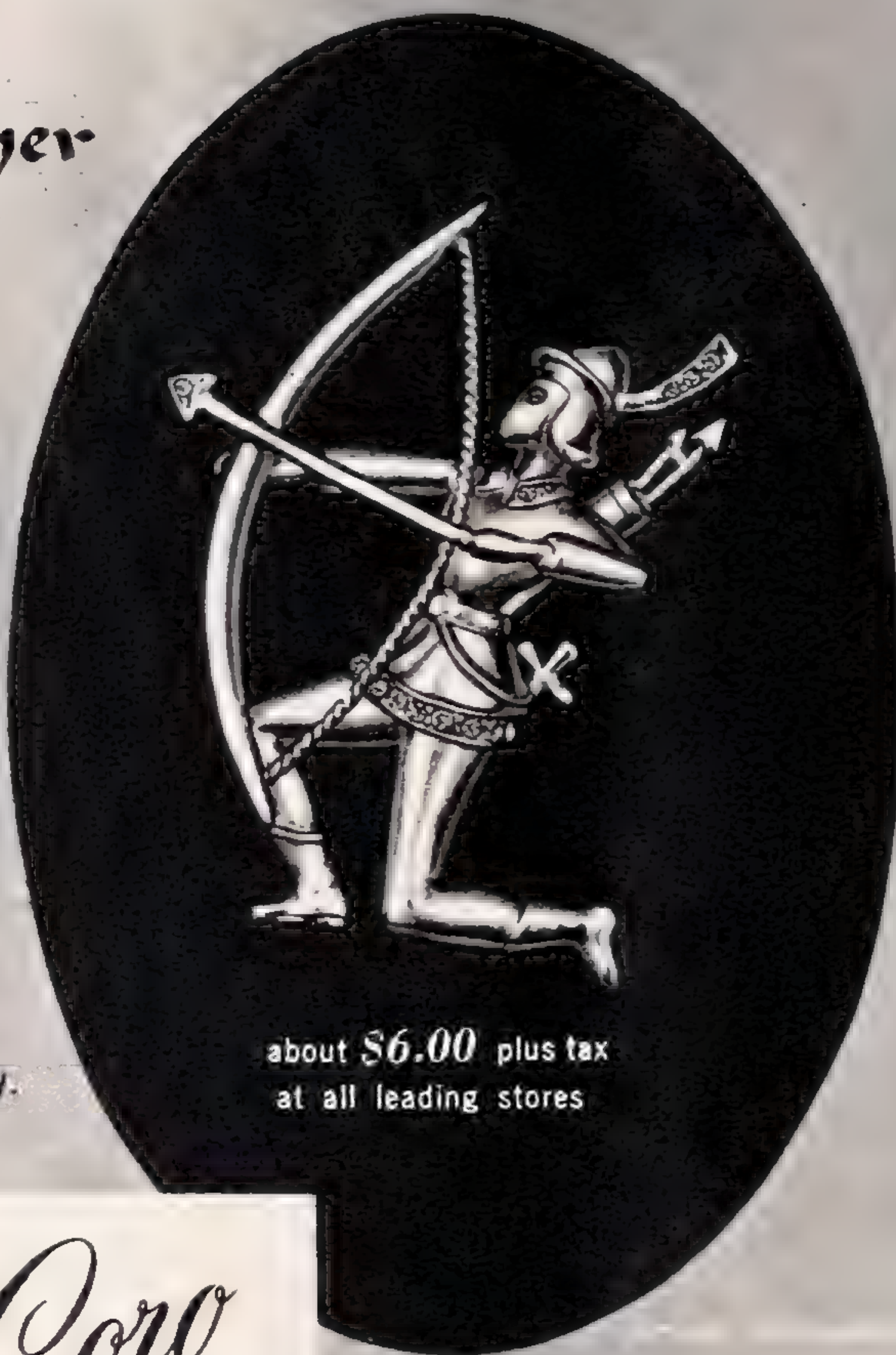
So Bob lifted Claudette high in his arms, ascended the stairway without drawing a labored breath and—when Mr. Sirk yelled "Cut"—held Claudette firmly, and being careful to keep her skirts in place, turned her upside down until her curly head brushed the carpet.

Amid Miss Colbert's anguished demands to be put down, the veteran electrician who has seen the big ones and the little ones come and go for a long time, chuckled, "Right there is the first instance in Claudette Colbert's entire career when she hasn't had her two feet firmly planted on the ground."

THE END

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Gay Gadabouts

(Continued from page 64) that Rene Hubert dug up for Maureen O'Hara to use in "Foxes of Harrow." And she is so crazy about it, she's having it copied for her own private evening use. It's called a "caskette," and is like a miniature trunk of gold kid, trimmed with gold lace and encrusted with imitation jewels. It hangs from the shoulder with a gold-kid strap.

THERE were about two hundred guests at another of those fancy Atwater Kent shindigs—a formal one. But no one wore a lovelier evening gown than Janis Paige, who was with Michael North—for the 'steenth time. But a couple of nights later I saw him at Mocambo with Sonja Henie. Janis's heavy sky-blue crepe was ballet length, very décolleté, tiny sleeved, basque-bodied and very full skirted. When people admired it, she broke down and confessed that her stand-in had made it for her! Dotty Lamour was there in simple black, and instead of wearing her diamond clip pinned to her dress, it was clamped to the center of a tiny black velvet bow which tied the narrow black velvet ribbon around her throat. The Alan Ladds, the Sonny Tufts (he played bartender for about two hours), Diana Lynn with Bob Neal, Dane Clark, Joyce Reynolds, were just some of the crowd who dined on the lovely outdoor terrace, overlooking the whole of Beverly Hills and Bel-Air. You can bet Evie Johnson was glad it was cool enough out there to wear that terrific new blonde mink coat that Van just gave her. He said, "That's my suspension present to Evie." Perfectly matched pelts for this coat which is three-quarter length, swing-backed and has enormous balloon sleeves that can be worn wrist-length or pushed up to the elbows to look even more enormous. A knockout!

Marguerite Chapman's off-the-shoulder dark brown taffeta dress that Don Loper designed for her is a thing of charm. The tiny frill of coffee colored lace shows at the bottom of the full skirt and around the neckline of draped brown velvet. With it she wears hand-made matching "shorty" gloves of the same brown velvet.

Before we get out of the "after dark" department there's a floaty new dress of Betty Hutton's that just screams out for description. It's of sea-green chiffon—yards and yards and yards of it. And she looks like a Grecian damsel in it. The bodice, designed with an extremely low back and neckline, drapes artistically over one shoulder and is rather high-waisted. The full skirt is accordion pleated and features a faint design scrolled with iridescent sequins. The whole effect is glowing and so feminine. Betty wears evening sandals of a slightly deeper green satin with this gown and carries a matching pouch-bag of velvet.

The Hollywood blades are raving over the looks of newcomer Paule Croset. But we're raving about a dress that Dede Johnson designed for Paule that's just perfect for early fall days. Soft green wool gabardine—in a shirtmaker style with French cuffs and collar. The dress has a fly front and a full skirt that is belted. But being the color that it is, the dress can sport brown, dark blue or black leather belts. The knockout touch is her coat of Australian Possum—so soft, so furry and yet so absolutely right for day-time wear.

And while on the subject of wools—there are two more worth a note. Gail Patrick's brown gabardine with its very different turn-back collar and yoke, edged in beige felt; and the V-flaps on the pockets. To say nothing of the brown and beige crocheted gloves Gail wears with this out-

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fit. And Ann Blyth liked that plaid wool dress she wore in "Brute Force" so much she bought it from the studio for her own wardrobe. The colors are red, blue and black and the full skirt has an extended high waistband. It also has a fitted jacket with green velvet buttons and collar.

"Dancing in the Dark" is the title Marusia has given the divine sapphire blue dress that Janis Carter is wowing 'em with. It's one of those lavish numbers that proves the slim dresses of the war period are a thing very much of the past. This one boasts an eight-yard skirt embroidered in self-colored beads. With it Janis wears a gold and sapphire necklace from Hobe.

While on things lavish, Betty Avery (and lots of people think she'll be Mrs. Tony Martin one day soon) breezed back from Paris and into Mocambo with Tony, wearing a really exciting dinner dress, designed especially for her. The new shorter length, and Spanish in spirit, it's heavily beaded along its scalloped hemline. It's of black net over white satin topped with an off-shoulder, tulle-shawled bodice. Soooo effective!

GREER GARSON has a new fall evening coat that's just too lovely to take off. And with her flaming tresses, you can imagine the effect. Fashioned of Watteau-gray heavy silk faille it has elbow length balloon sleeves and the season's fullest "skirt" which is peignoir in silhouette. She can wear it, of course, with a gown of just about any shade but beige or brown.

Gray seems to be much in favor right now. It crops forth here again because of the wonderful gray velveteen trousers which are the lower half of a lounging costume that Alexis Smith has. The trousers have a wide waistband and narrow, tapering legs. With it she wears a long-sleeved white silk blouse with a ruffled shirt front, and occasionally a very short purple velveteen bolero jacket. Gold kid harem slippers on her feet.

One of the designers for a new shop has come out with a "miracle" idea for skirts that is made of elastic—and is such a good idea that Zukin, who dreamed it up, is patenting it—and you'll be able to get one no matter where you live. The skirt has an elastic trick top that not only holds the skirt up, but holds the blouse down and flatters the figure into the bargain! The skirts will be on the market in time to round out back-to-school wardrobes—or for just plain shirt'n'skirt addicts.

Two California jewelers (Joseff and Bea Norton) have brought out "wingbacks," fascinating little contraptions which, when attached to your earrings, keep them firmly anchored to your ears—and very comfortable too. A little gimmick comes around under the ear and fits neatly and invisibly behind it.

Someone sent Susan Peters a pair of glamour dice—in fact it was one of the vets at Birmingham Hospital—probably encouraged by the wonderful news that Susan is starring in a picture ("Sign of the Ram") again—even though she plays her entire role from a wheel chair. Anyway, she still finds time to visit these wounded vets and she's so tickled with this particular gift (the dice are tiny ebony ones, with her initials set in in fine gold wire) that she's having the cubes made into earrings.

Susan isn't the only one with a pash for something new in gimmicks. Edgar Bergen's pretty Mrs. has a new charm bracelet made entirely of antique watch fobs—set with tiny precious stones. She's been years collecting the dozen or so she has now. If you like the idea, a little hunting around for simpler unjeweled ones might be rewarding. They make a stunning, "important looking" arm decoration.

THE END

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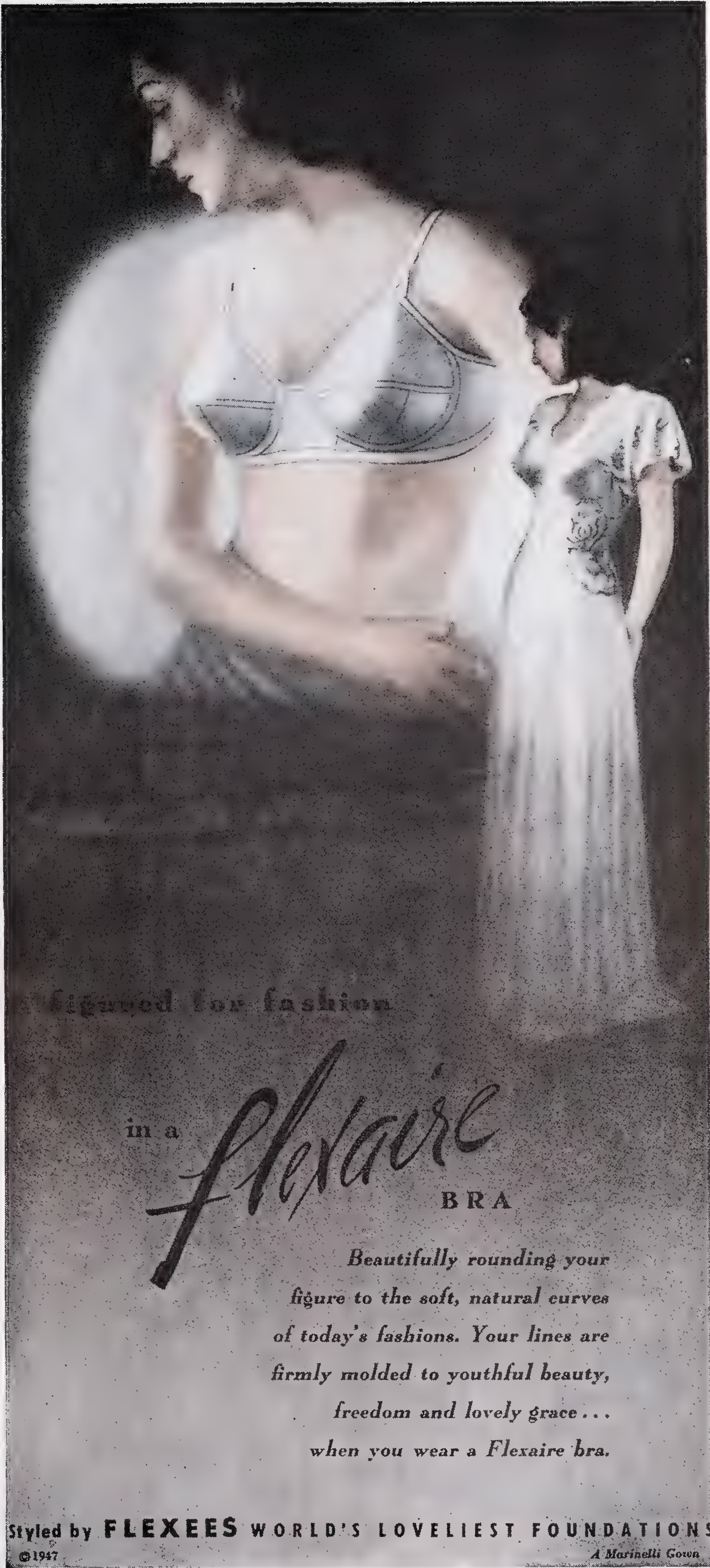
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Cable From Paris

(Continued from page 33) psychoanalytical sessions.

Annabella, the first star I saw in Paris, sent me lovely red roses upon my arrival and the next day came to see me. She looks younger and prettier and seems gayer than she was in America. It is hard to realize that she is the mother of a sixteen-year-old daughter.

I was curious, naturally, to know if Annabella was divorcing Tyrone Power and when the "Reno-vation" would occur. She laughed at my blunt question and, shrugging her shoulders, replied "I have no idea at this time when I will divorce Tyrone. Or where! Or if! I would be only too happy to make him happy."

During the summer months Annabella was busy making a picture in Paris. Then she planned to do over her little house at St. Cloud. The Germans who occupied it during the war had treated it horribly.

"In October, however," she told me, "I will return to California. I am due then to make a picture for Twentieth Century-Fox. Until that time Millicent Rogers has my house in Brentwood."

This house, you know, was part of Tyrone's munificent settlement upon Annabella. He gave her nearly everything he possessed. Actually he has started over again from the bottom of the ladder although artistically he is at the top.

"Tyrone and I have remained great friends," Annabella reminded me the day we talked. "We will decide what to do and how to do it."

However, it is my impression, gleaned over a period of time and several conversations with Annabella, that she wished to wait to divorce Tyrone and thus determine if he is seriously enough interested in anyone to marry.

Her attitude toward him is maternal. Obviously she considers him quite young and lacking in worldly experience. He had after all, little time to sow wild oats and learn his way about. Almost as soon as he became one of the favorite romantic actors on the screen he and Annabella were married. Then the war came. When he returned, an unsung hero because he hates personal publicity, they went on a second honeymoon to Canada to ski. There they confirmed what they previously had feared, that they had reached the end of the rainbow, that the dream was over.

All this, I am sure, has influenced Annabella to let Tyrone go it alone for a time and do his own thinking. And I am not sure that Tyrone too, so far at least, has not taken a philosophic view of the situation. He writes to Annabella regularly and she to him. In fact the photographs he sent her of many sequences from "Captain from Castile," the picture he made in Mexico, betray an intimacy and understanding that is surprising even in these modern times.

Therefore, to that perpetual question "Are Annabella and Tyrone going to divorce?" I have no definite answer. My guess would be "Not now." However, should Tyrone decide he wishes to be legally free and come to Annabella in Paris with such a request it likely would be granted.

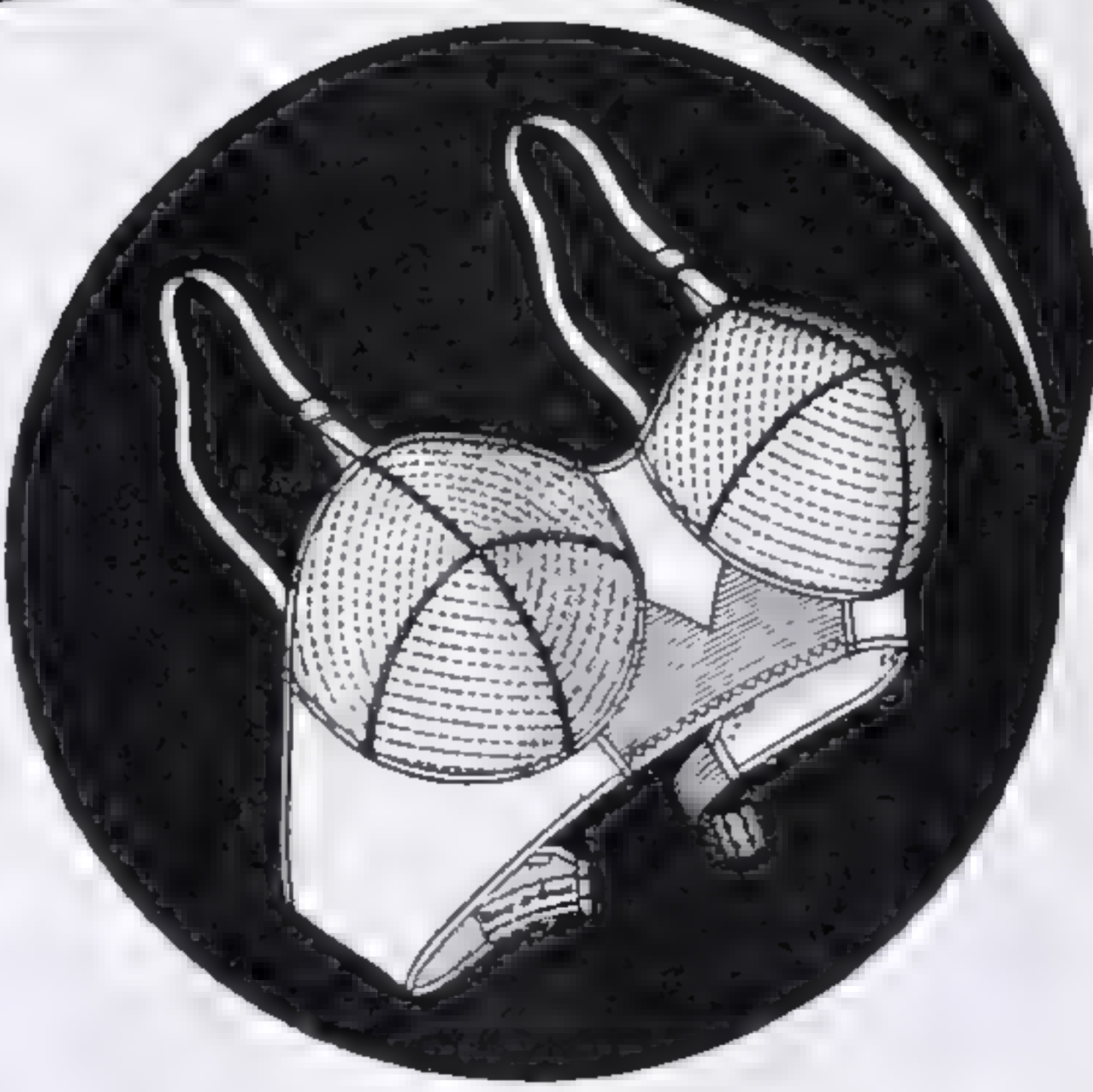
RITA HAYWORTH was in Europe too—until she went over to London to meet David Niven. Rita, whom I have long admired has, I confess, disappointed me. The French still think she is beautiful and a dream girl. But they do not like the idea of announcing in the press that a star will appear at a benefit or charity bazaar, of giving her considerable personal publicity on this score then having her fail to appear. Rita did this more than once. Three



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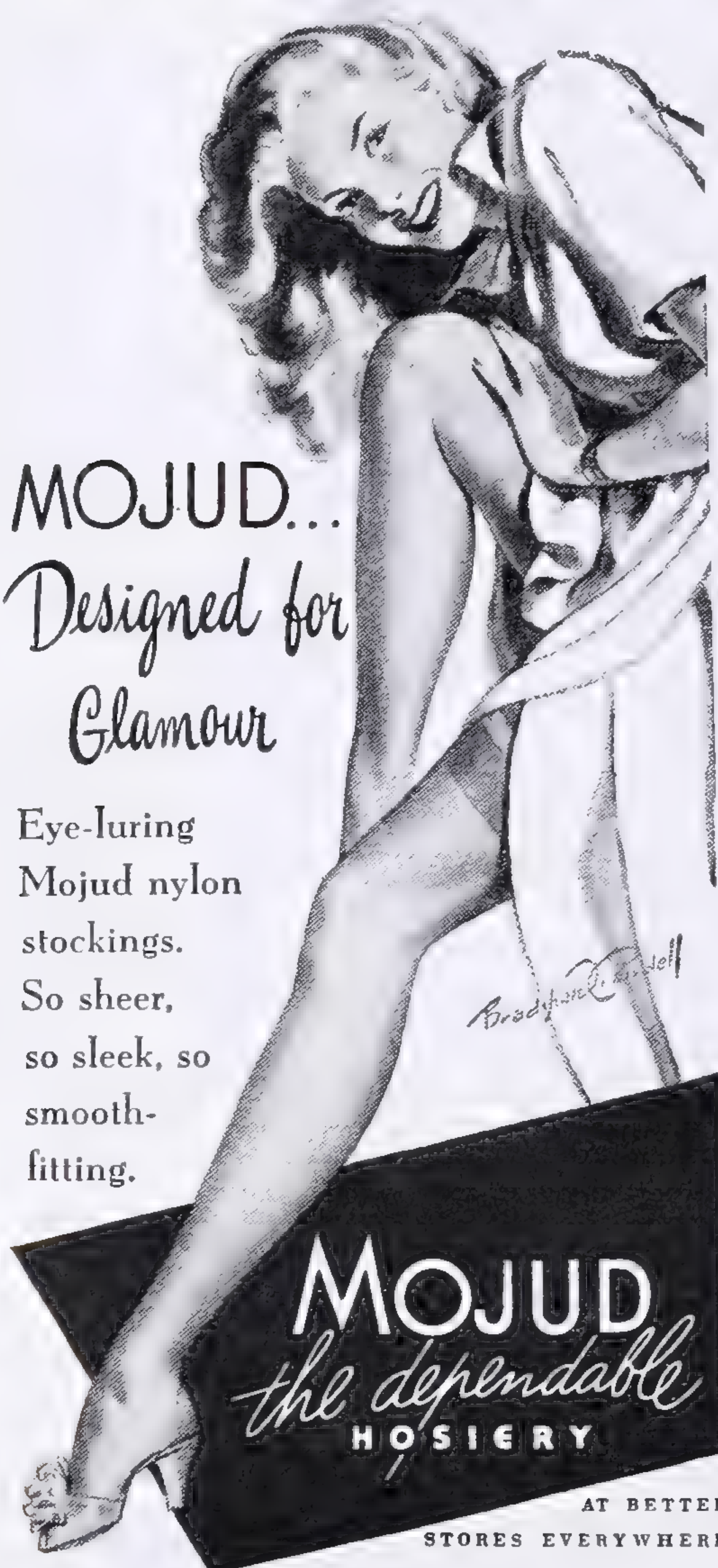


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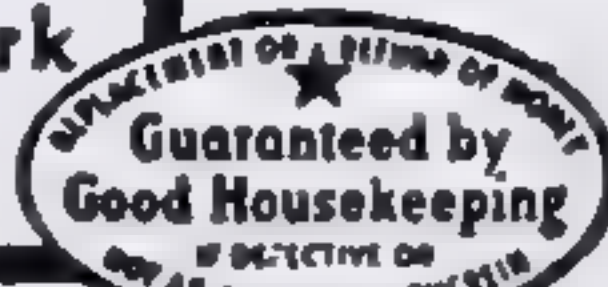
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large charity affairs I attended found her among the missing although she had promised to attend.

Neither did Rita go to the banquet given on the last night of the Film Festival in Brussels by the Regent Prince Charles, brother of King Leopold in exile—or a luncheon the following day given by that wonderful man, Paul Henri Spaak, Prime Minister of Belgium. She had promised to be present on both occasions but instead chose to linger on in Switzerland.

All of this left George McCarthy, Eric Johnston's representative for European films without an American star for the most important festival since the war. Left him in that spot just twenty-four hours before the event. Paulette already had returned to England. Sonja had sailed for the United States. And Linda was being psychoanalyzed in Zurich. Whereupon McCarthy telephoned Marlene Dietrich, who said he might see her at once. He found her in pajamas on the terrace of her hotel enjoying her morning coffee.

Marlene gave him no time to blurt out his trouble. Fixing him with large limpid eyes she said, "So, in the end you always have to come to mama." She had heard, you see, of his dilemma.

Then to end his misery she added quickly, "Of course I shall come. I am an American citizen and this is an American problem. And even if I am asked at the last moment my answer still is yes."

So she packed her best dress and went off to Brussels. The next night she appeared on the right of Prince Charles and made herself so attractive that he went quite wild about her. In fact she was called away from the Prime Minister's luncheon the next day four times. Over and over Prince Charles must telephone to express his undying gratitude for her coming. Furthermore, this autumn Marlene will return to Brussels—to receive the highest decoration that Belgium has to offer. Rita might have had it had she been as gracious and realistic as "the trained horse in the circus," which is Marlene's way of referring to herself.

I rejoice to see our stars working and holidaying in England and on the Continent. Such travel cannot fail to help them keep their perspective—not an easy thing to do when you are as exploited as the stars are. Also, inevitably, it will help them become greater human beings and, by the same token, greater artists.

THE END

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The Larry Parks Puzzle

(Continued from page 31) magnificent interpretation of another man's success story."

"Then you think he is through?" I put in quickly.

"Not through," he replied, "but stymied. Until Parks is given a role in which he can express his own personality, he's in the same spot as any other newcomer who has not yet proved himself."

"But he's a star," I argued, "I get as much mail about Larry as I do about any other star on the screen."

"Yes," he agreed. "He is a star—without a personality he can call his own. That's the frustrating thing about it. He's basking in all the fame and glory Hollywood can bestow on a player but he's got to fight the rest of the way just as hard as if he were in the extra ranks!"

I quote this man's remarks in such detail because it is the opinion of many people in this town who are supposed to know their movie onions.

But it isn't my opinion—and I'll tell you why. I have talked with Larry Parks. And I have talked with the man who holds his contract, Harry Cohn—the producer who made him a star and with whom Larry is now squabbling.

If this dispute between them is a "trade" story (I mean by that, a business argument that is not supposed to interest the fans as much as love and romance stories about Hollywood), then I say it is a trade story with a great big heartache behind it.

Can a boy have everything that Hollywood stands for put before him on a silver tray? And then, before his eager hands can grasp and steady it, have the tray tipped over and be left as hungry for success as he was before? That is personal—not "trade"—tragedy. Better not to have been invited to the laden board than to get there and find the good things are papier-mâché.

I THOUGHT of that all the time I was talking with Larry the day he came to my house and we thrashed out all these things around an umbrella table in my garden.

Yes, there is a change in him since the last time we talked. The first interview we had was just before the release of "The Jolson Story," and this kid had been jumping and jiving. It wasn't Al Jolson's personality he turned on me full force in the first flush of anticipating fame after years of striving. It was Larry's own brand of enthusiasm coming out of him.

Even now, depressed and unsettled as he is, something of that same spark remains. But he is puzzled, bewildered and discouraged. The spark isn't out—but it has been dimmed by the events of the past seven months. There is a look of strain around his boyish mouth and brown eyes.

I asked him what *he* thought had happened to upset the applecart?

He was twisting a soft drink around in his hands, looking at it, not drinking it much. His voice was soft and unexcited as he answered:

"I think it was a mistake to put me into Rita Hayworth's picture and allow me to sing with my own voice. The impression of 'The Jolson Story' was too fresh, too recent. Many people who do not follow inside stories about picture making, never knew that it was Al's voice on the sound track when I sang. And it came as a shock and a surprise to hear me singing in a totally different way."

"But, Larry," I protested, "you can't go on forever with Al's voice behind you."

"I know that," he replied quickly. "The mistake was having me sing at all!"

"Then from 'Down to Earth' (Rita's picture) I went into 'The Swordsman,' a costume, swashbuckling movie. That isn't my cup of tea, either."

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cases, I asked, "What is your dish of tea?" "Comedy, I think," he said, "polite comedy with a note of brashness."

Still on the firing line, I put in, "Do you know a lot of people are calling you ungrateful because you have said you are thinking of taking your troubles with Columbia to court? Do you know they are saying that you had a chance in twenty or thirty movies before 'The Jolson Story' came along and you were given the opportunity to hit the top?"

"Yes," he replied, slowly. "I know that. But my movie affairs are in the hands of my agent and my lawyer. I'll do what they say. For the sake of my physical and mental health, I must get out of this rut"—he repeated, "I must get out of this rut!"

He had put the drink down on the table now, untouched, and while his voice was even and steady there was a current of emotion running through his words deeper than any lines he spoke in "The Jolson Story."

"You see," he said, simply, "this isn't the first time I've had to fight to keep the thing I want."

There wasn't the slightest iota of self-sympathy in his voice when he added, "Most things—even good things—have been acquired the hard way with me. With some of us—it's like that always."

"I had to laugh when many of the fans wrote me about my 'overnight' success. Why I have been hammering away, trying to get somewhere in more unimportant stage jobs than you could list in one magazine story. I've played thirty—yes, I mean thirty—movie roles, some of them just bits, it's true. Well, when most fellows overcome these things and get a real break—they are on their way. But I'm almost back where I started from—except for one shot in the spotlight."

"AND before that, Larry," I asked, "were there other things that came the hard way?"

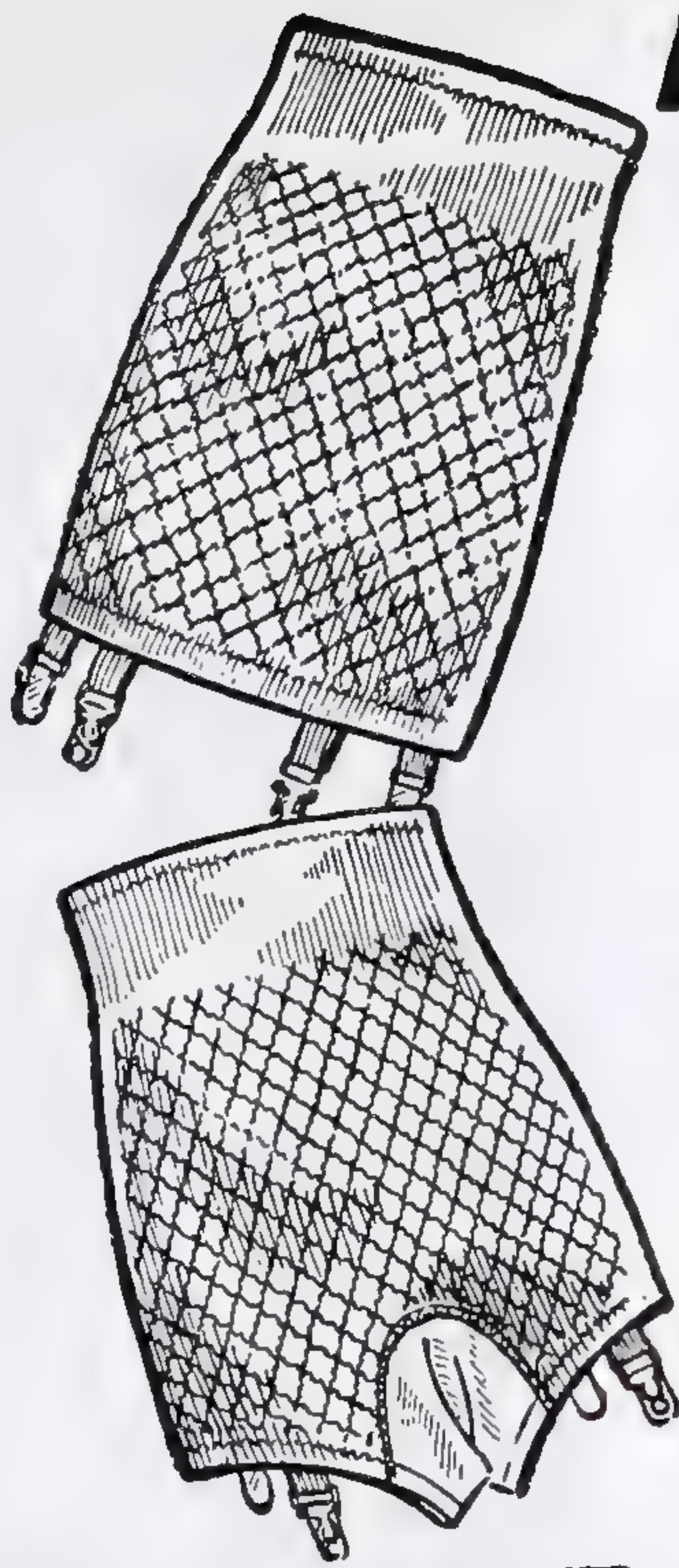
He said, "Almost from the time I can remember. When I was a kid, I came down with rheumatic fever that left me with a weak heart. It left me an easy mark for an illness that paralyzed me and made one of my legs shorter than the other. It made me sick when I thought of myself and then saw other kids playing baseball, football and running around on even legs. And, then my mother instilled in me the will to fight. So, for several years I devoted myself to exercise and corrective treatments so that I might be as strong and normal as other kids."

It was while he was attending the University of Illinois with the intention of becoming a doctor, that he was injected with the acting bug. "I was exposed to it during a campus play," he laughed. "I got great reviews in the college paper. The amateur critic predicted that achieving success on the stage would be easy for me. He should know!"

"Well, Larry," I interposed, "at least your marriage to pretty little Betty Garrett has been a bright mark along your way."

"Our love has been a bright mark," he corrected, "but we have had to fight to keep every bit of happiness we have found. You know, of course, I married Betty just two days before we had to be separated. She had been signed for a wonderful part on Broadway in the Cole Porter show, 'Something for the Boys.' It was the break she had been waiting for for a long time."

"I had just signed a contract out here. We didn't know what to do. Then we talked it all over and decided that, in spite of the separation this meant, we would risk a long-distance marriage. I didn't want to find Betty—just to lose her!"



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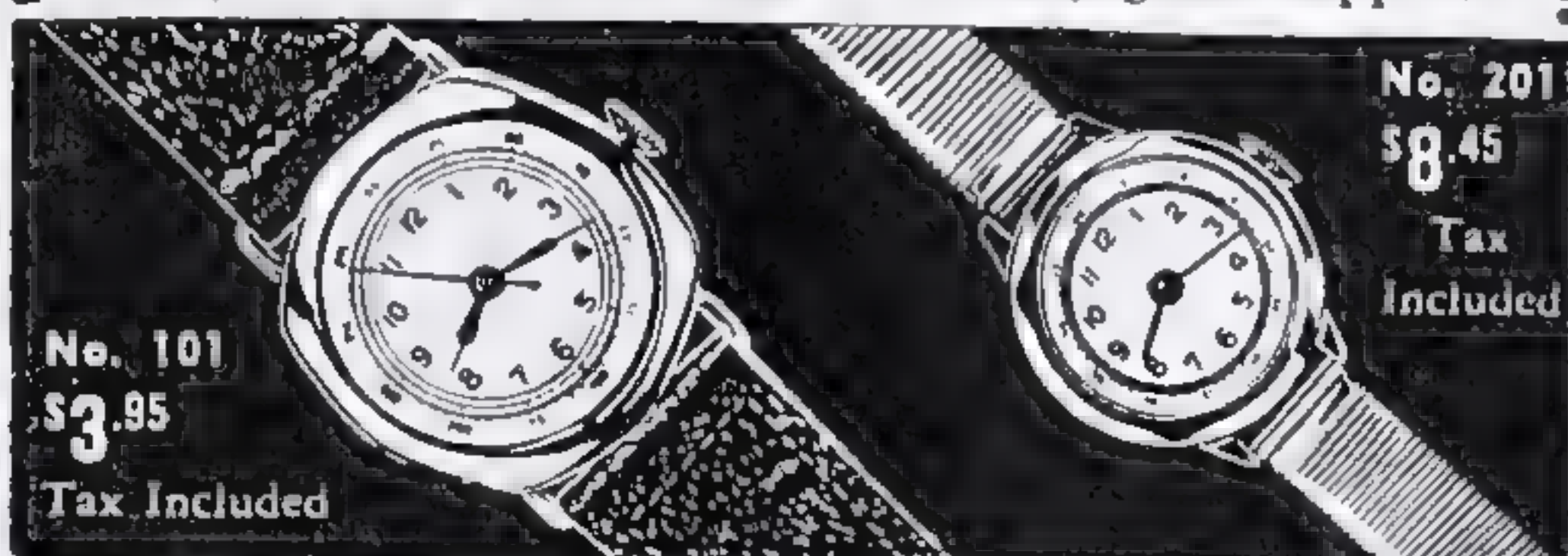
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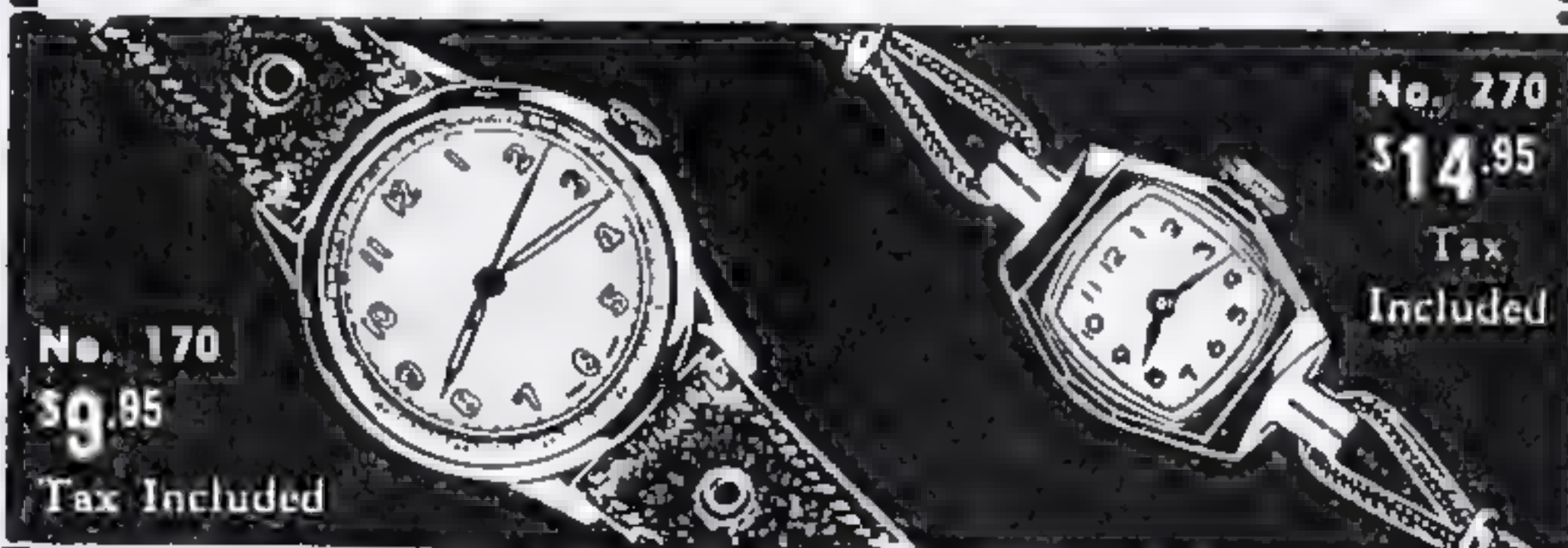
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What a cycle this boy's life has run. Love, marriage and career—a constant fight to hold what he has found!

For two years, Larry and Betty caught only casual glances at one another and then only when she could sneak off from Broadway to spend a day or week-end with him, or he could catch a plane there. As more success came to her in "Call Me Mister," and he clicked in Hollywood, their visits together were less and less frequent. Then, when they were almost miserable with worry over their long separations—Betty was signed on a movie contract and came here to live with him in his small hillside home.

"BUT as bad as that was when you were separated and as much as you had to fight for health as a child—you see those problems had a happy ending," I told him.

"I know," he said quickly with a flash of the old enthusiasm, "that is what gives me heart and courage now, while I am facing the question mark of where I go from here in my career. I have to believe that there is a happy solution ahead—or I haven't the heart for the fight."

Long after he left me that day, I thought about Larry and his worries—so much so that I finally decided to call Harry Cohn, the man who knows better than anyone else what will happen to him because he holds his contract.

He is an old friend of mine and is considered by many people to be a very explosive gentleman. But I have always found him to be fair and above everything else, honest. I told him I wanted him to be honest with me when I asked, "What do you really think is ahead for Larry Parks? Come on and tell me the truth, even if there may be legal trouble with him."

And I hope before Larry takes any step he may regret he will read here what his boss told me—and be guided by it.

Harry Cohn said, "I believe in the boy and want to help him. I know what he is saying and thinking. He claims it was a mistake to put him in a picture where he had to sing with his own voice following 'Jolson.' But we had to attempt to establish his own personality as soon as possible.

"And as you know, he exhibited a great amount of verve and animation in 'Jolson' and we tried to play up this facet of his screen character in 'The Swordsman.' These experiments with the kid have yet to be released—so who knows yet whether they are successful. Because he doesn't think so doesn't prove the point.

"We are going to keep on striving to find just the right thing for Larry Parks because any simpleton would realize it is just as much to our interests as to his, to keep him on top as a star.

"But, in the long run, the answer lies with the public. The people who buy the tickets have been making stars from the beginning of movie history—and they are the final judges. We will do all we can. Speaking for our entire studio—we are for Larry Parks. But the very fans who put him on top are the very ones who hold the answer to his future."

Thanks, Harry. That's straight from the shoulder.

Now, I ask you, and you—WELL?
 THE END

An epic story about an epic guy!
Don't miss Louella Parsons's
smash interview with Clark Gable
in
November Photoplay

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Get Me

(Continued from page 39) I'm still on Broadway hours. I manage to get to sleep by three o'clock in the morning and if it's a day when I have to get to the studio by quarter of eight, I feel it and look it. But I relax, and read everything I can get my hands on. If I'm not careful, I'll begin to improve my mind.

I was born in Rochester, New York, the youngest in a family of seven. I left school at the age of fourteen to seek my fame and fortune and I always pretended I was older than I was. Pretty soon I shall reach the point where I'll have to do a switch on that routine. It wasn't until 1939 that I accidentally became an actor and in between I did a bit of everything. For awhile I "was in advertising" as we elegantly call it in the trade and for another stretch I worked at CBS in one of those jobs where you are a combination of stage hand, writer, director, actor, announcer and vice president for \$20 a week.

It was at CBS and for television that Arthur Murray taught me dancing—but not in a hurry. I think he picked on me to demonstrate his magic step because I was the clumsiest human he could imagine. For hour after hour, in front of that television camera, I kept right on having two left feet. Marie, my wife, insists that I dance "quite well" now, but that's her flattery. She's prejudiced.

WE celebrated our fifth wedding anniversary this past August, Marie and I. We met on a blind date and I fell in love after one look—and why not?

I was a kind of a Broadway actor then. I'd drifted into acting because a friend of mine was directing "Waiting for Lefty." He wanted somebody with a loud voice to play a part and wheedled me into it. I was all right during rehearsals but on opening night I drank an entire flask of Martinis before I got up nerve enough to walk on stage and face the audience.

That started me, though, and some good parts came along. Finally "The Hasty Heart" cinched it for me, and I got to Hollywood.

But, I was hanging around with a bunch of other Thespians when I met Marie. I'd gone up to a friend's house and there was this black-haired glamour girl looking at me. After that, I wasn't aware of one thing until at the end of the evening she asked, "Will you come again?"

I said, "I will, if you're going to be here."

That began it, and after two years of going together we got married—and then had a bachelor's honeymoon.

What caused that was the date. It was 1942, and the war years. Marie was posing for Conover in New York. I was writing an Army radio program called "Cheers from the Camps." We got married in Baltimore. That night Marie had to fly back to New York for an engagement and our show was shipping out. We've had many separations ever since.

Marie, in fact, got a chance at pictures long before I did. She was signed by RKO and was in Hollywood for seven months. Then she wiggled out of her contract and rejoined me, I'm pleased and flattered to report. She insists I'm inhibited about everything but her.

I'm embarrassed at showing emotion, which is the Scandinavian in me. But I'll confess here that I cry at movies. I'm moody, and sometimes begin hamming around to myself, carrying the weight of the world on my shoulders and suffering for all humanity.

I'm a poor "mixer." Marie and I stay by ourselves a great deal, possibly too much. But I wouldn't be telling the truth

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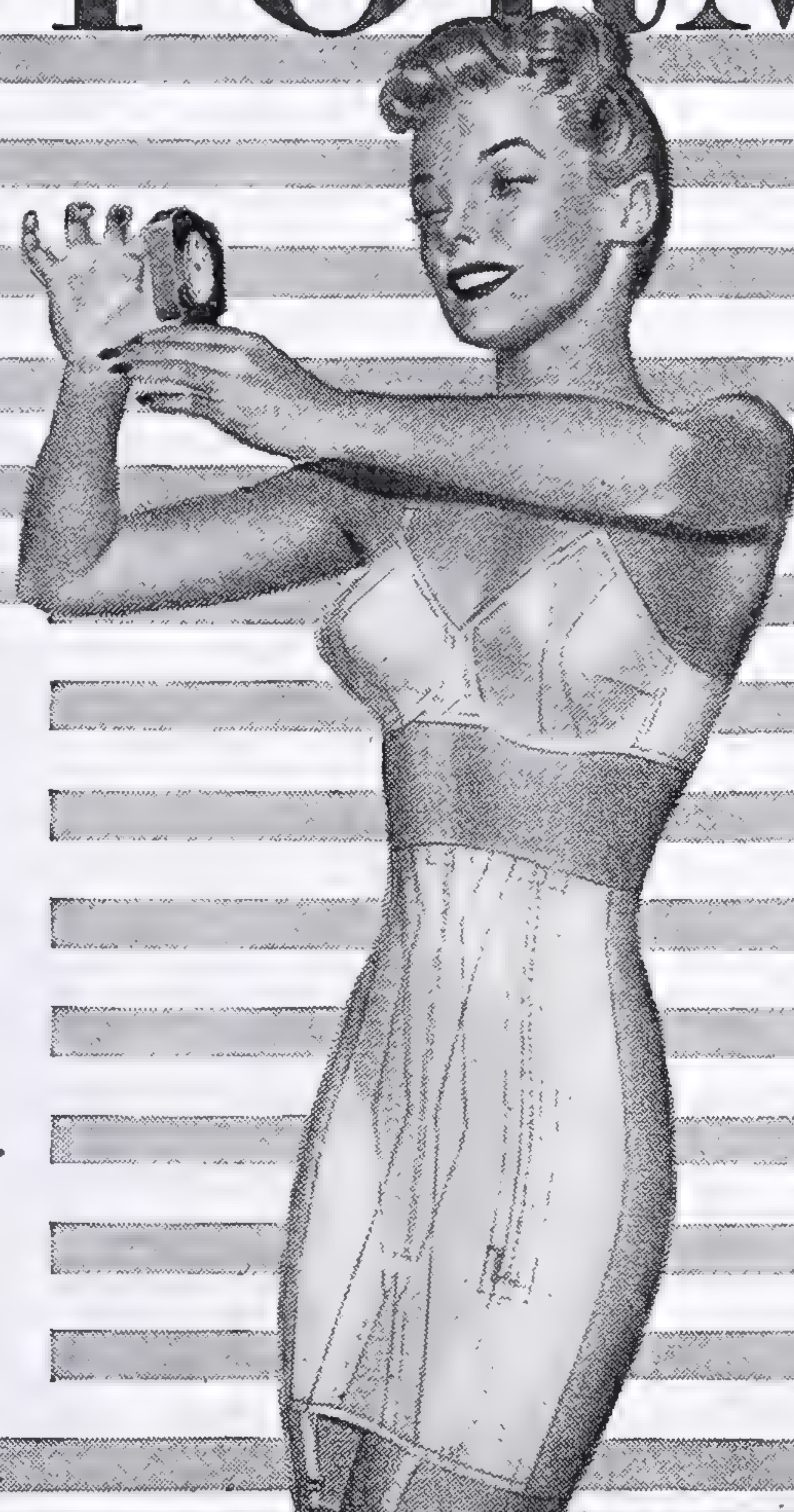
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if I didn't say that I'm keen for California. I may even get around to the point where I'll wear bright shirts. I've got one bright yellow coat. I've had it for months. But I haven't had the courage to take it out of the closet. I always wear solid-color neckties and shirts.

I'm an illiterate eater. I don't like onions or garlic and only Marie's forcing has made me consume any vegetables. Left to myself I would eat nothing but steak and potatoes, washed down with a candy bar, a sauce of soft drinks, plus much coffee with three teaspoons of sugar per cup. As you might surmise from this, I've been known to have trouble, at times, with my stomach.

IDEALLY I'd like to gravitate between the stage and screen, as Freddie March does. That's because I think I am more of a character actor than the great, big hero type. I feel as though I am sailing under false colors. I've gone to the bosses and said, "Can't there be some reason in these pictures why the girl falls for me? I mean, couldn't I have a lot of money or be kind to animals or something?"

Seeing my kisser on screen always reminds me of a story that Roger Pryor used to tell about himself. He was in a play and his entrance was due when the heroine said, "Here he is now. Doesn't he look like a savage god?"

Rog pleaded with her to do something about that line. He's a good looking man, but he knew he was no Adonis, and he felt that once the audience got a look at him, after that crack, he was dead for the evening. So he argued with the star, with the result that on the opening night she said, "Here he is now. Doesn't he look like a savage—God?"

But I might get a screen part where I have some real excuse for being, and you can't tell what that might do to me.

As a matter of fact, Charlie Brackett and Billy Wilder encouraged me to write a few trial scenes for their next picture, "Operation Candy Bar" which stars Jean Arthur and Marlene Dietrich in the girl section and yours truly opposite. So there's no telling where that might lead. An actor stirring around among the adjectives is an always unpredictable creature.

To sum it up, I guess I'm the kind of bewildered guy who takes the other unbewildered guys seriously. But I can't seem to take myself that way. I get spells of being convinced that if I could I'd be Napoleon. But there's one danger there. Let that happen and I'd probably be just as dead as he is.

So I'm letting well enough alone, meanwhile spending my sleepless nights trying to figure out some way to make my eyes look as big on screen as Joan Crawford's.

The End



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See Shirley Temple

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Take full advantage of fine Fall days, with a Greyhound trip.
When you cruise the great highways in a deeply-cushioned
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Yes, and at Greyhound's *much lower* rates, you'll save
enough dollars for extra days of pleasure.



GREYHOUND

Conversation Piece

(Continued from page 62) They're the mainstay of her wardrobe, since she wears nothing but suits or slacks. "It doesn't matter whether I tramp around all day on location with Bogie, spend a week end with him on our boat, or go to a fancy party," says she, "I still wear my blouses. And they're really *my* blouses. I select the materials myself and have them made. They're all long-sleeved, and if I find a particularly fine design I have it copied in several different colors. My pet design is fashioned after a man's shirt, with the starkness softened by quilted cuffs, quilted collar, and quilted bosom fronts. You have no idea how people ask me about those blouses, too!"

Since she has so many more blouses than the average girl, Lauren's method of caring for them is different to most of us. Instead of folding them in bureau drawers, she arranges them on quilted hangers in a long wardrobe, according to color. "The white ones, the printed ones, and the colored ones are all grouped separately," says Lauren, "and because they're on hangers, they're always fresh."

There's an example my gals, of combining both a personality quirk and a conversation piece.

AND HERE'S yet another Hollywood conversation piece—a tip on jewelry. It's also one all of us could adapt to our own personalities, although it's originally due to Nancy Guild's quick thinking. Nancy knows her own type, and dresses accordingly. For instance, she buys plain belts and bags, and then dresses them up with interesting gold or silver crests that match. This way she can interchange the crests and pins on her accessories at will.

"It's true that my belts and bags are conversation pieces wherever I go," says Nancy, "but my biggest conversation piece is the one I thought least about. I have an old locket on a chain that has been in my family for years—I guess everyone has one. Well, instead of wearing it as a lapel pin or around my neck, I wear mine in my hair. I tried it one day by mistake, and I've been doing it ever since on purpose! I pull back my hair as if I were going to clip on a barette, and then I pin the locket in back and wind its gold chain around the bunched hair. Simple as it is, everyone asks me about it wherever I go!" And wherever she goes, it is a sign of Nancy Guild, and only Nancy!

Betty Hutton has a conversation piece that she owes to her husband Ted Briskin. He presented it when Lindsay Diane was born, and everyone notices it the minute Betty enters a room. It's a jewelry piece fitting into the pocket of her suits, shaped exactly like a folded pocket handkerchief—only it's gold, fringed with filmy gold mesh embedded with tiny diamonds. Somewhere in our attic trunks (or a handy hock shop) we might each discover a bit of antique gold mesh that would do as well!

But here's still another idea—this one thanks to Catherine McLeod. Her fiance is often away on business, so that she has to go to Hollywood parties alone—and minus the lovely floral corsages he always sends her when they're together. "But I've worked that out," says Catherine, "by making my own corsages—out of fresh flowers! One of my most successful was a corsage of Indian paint brush. The flowers have such beautiful coloring and they last much longer than orchids. And, not long ago, I was going to a big splashy party sans beau or a corsage. So I bought four huge double poinsettias. With floral wire and a needle and thread, I sewed them on a black evening jacket, so that one whole



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shoulder and sleeve were almost completely covered. The result was so terrific that one gossip columnist actually wrote up what I had done—let alone the conversation that went on about it!"

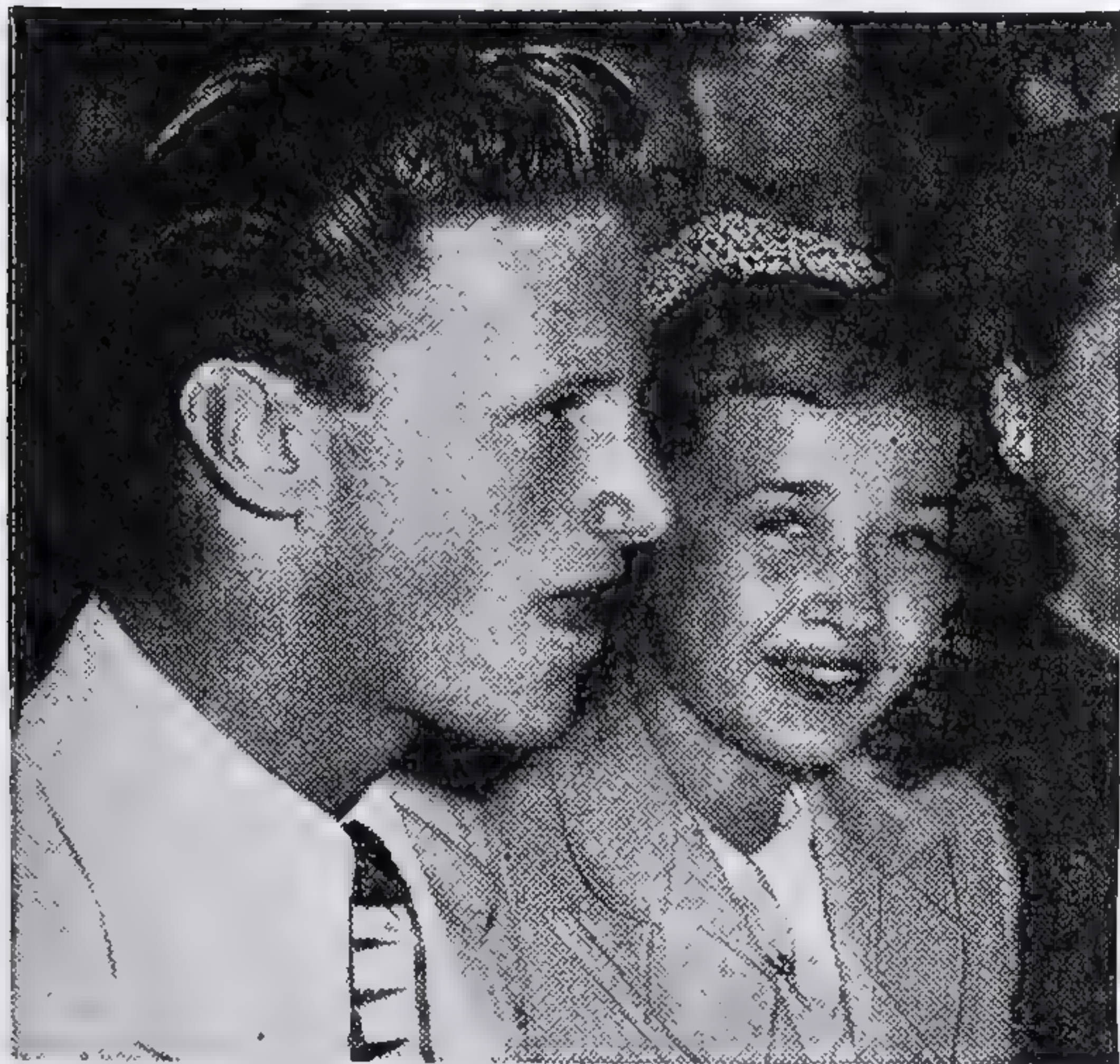
Rosalind Russell is another original gal whose doings make conversation pieces by the score. She doesn't hesitate in her home to combine colors that sound atomic and turn out lovely. Take her living room—done in the single shock color of char-treuse with the shades varying a little. Sounds baffling, doesn't it? Well, its wonderful. Also her flowers match the pale green-yellow of the room. "I was trying to achieve a feeling of restfulness," says Rosalind, "and I think I did. Also I achieved plenty for my guests to talk about!"

IT'S WELL worth while thinking of unusual touches for your home—thus giving your imagination some exercise, and providing conversation. I tried something in my bedroom that has Hollywood gabbling a mile a minute. I have a very gay bedroom with gingham skirts on the dressing table and milk-glass lamps. But when the room was finished I felt something was out of key—something seemed to be fighting the gaiety of the atmosphere. Then I saw what it was: The businesslike cord of the telephone on my bedside table! Quick as a flash came an idea: Why not wind a giddy string of artificial flowers on the cord so that every time I picked up the phone a garland of flowers would swing up with the receiver? That's what I did—and the results are everything I wanted, both for the looks of my room and the gab of my guests!

And that's almost the end of the Colby Class! Now that you've had a quick glance at some of Hollywood's conversation pieces, I expect you to rush out pellmell and develop your own! It's quite simple . . . just remember that whether it's a new touch in clothes, jewelry or household decoration, make sure it represents *you*. For your conversation piece is not supposed to be a bizarre curiosity—it's supposed to be part of your personality. You could try collecting something. Jennifer Jones collects fans—some to carry to dressy parties, others to trim mantels and bare walls. Opera star Gladys Swarthout has her downstairs powder room papered with old opera programs.

Whatever you do, remember that you're developing your own personality and your taste in living. Get a "gab piece" and get going! You'll go far!

THE END



Date Line: Jane Powell's jacket dress has interesting lapel and dress design—perfect for date with Geary Steffen

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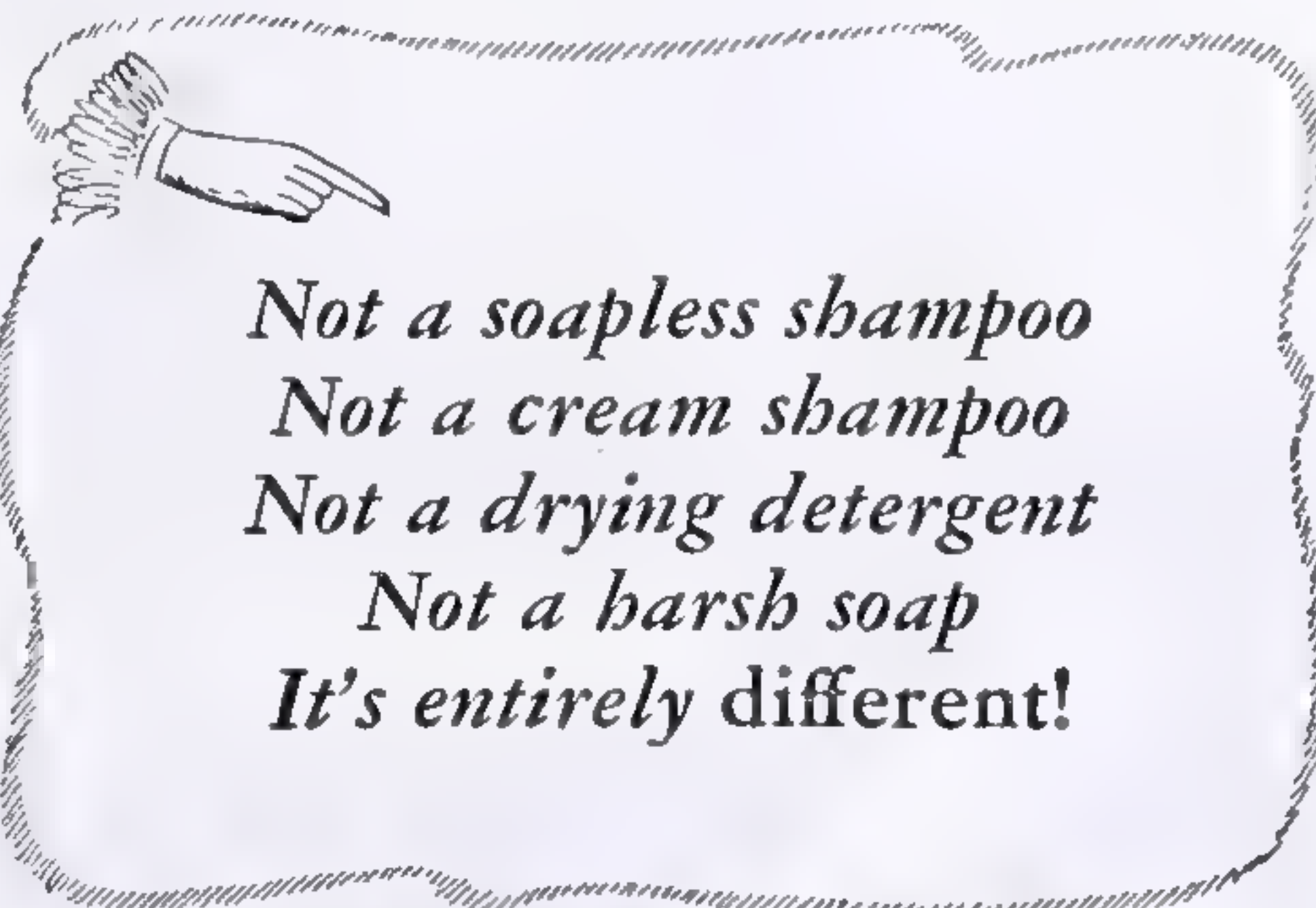
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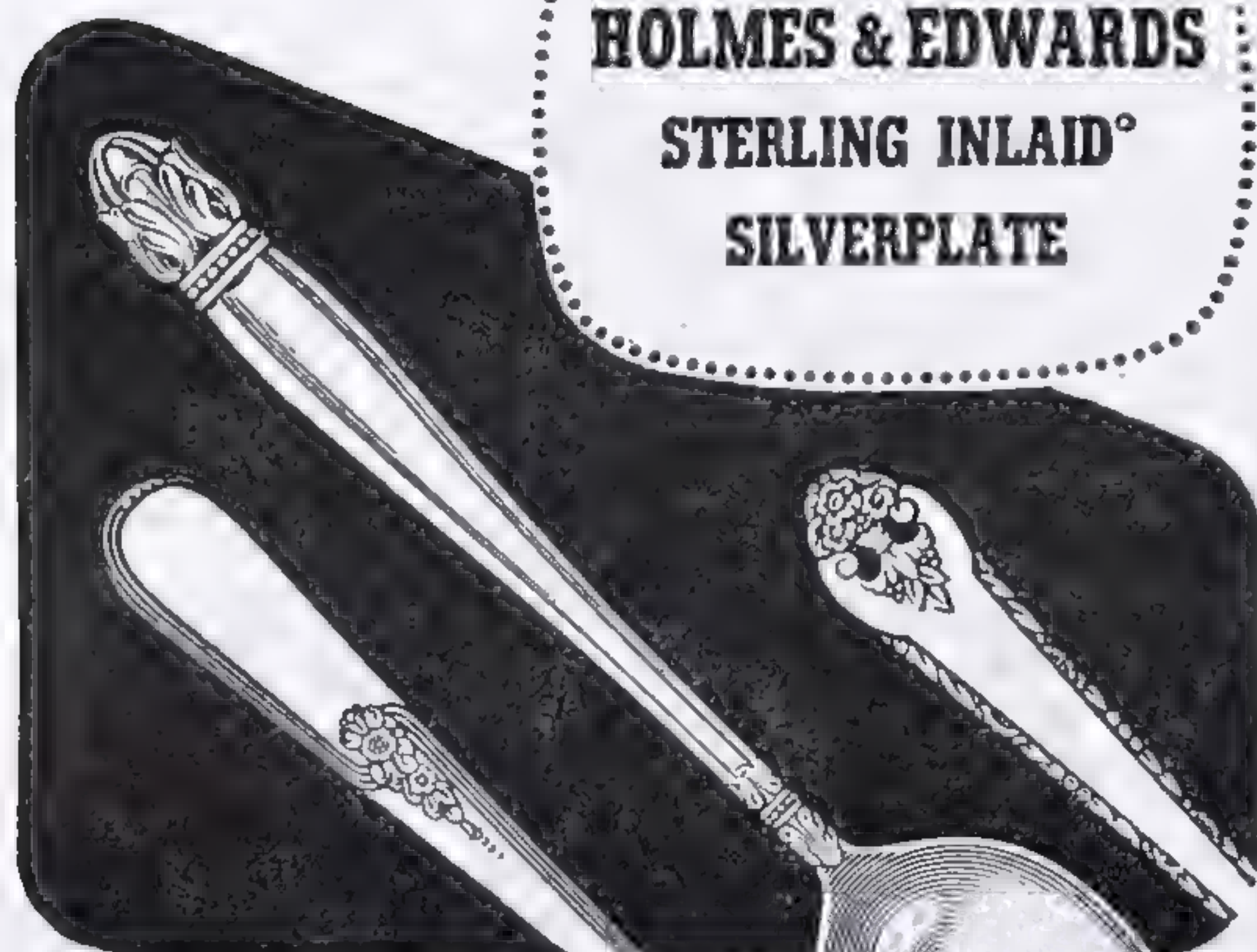


the one
with these



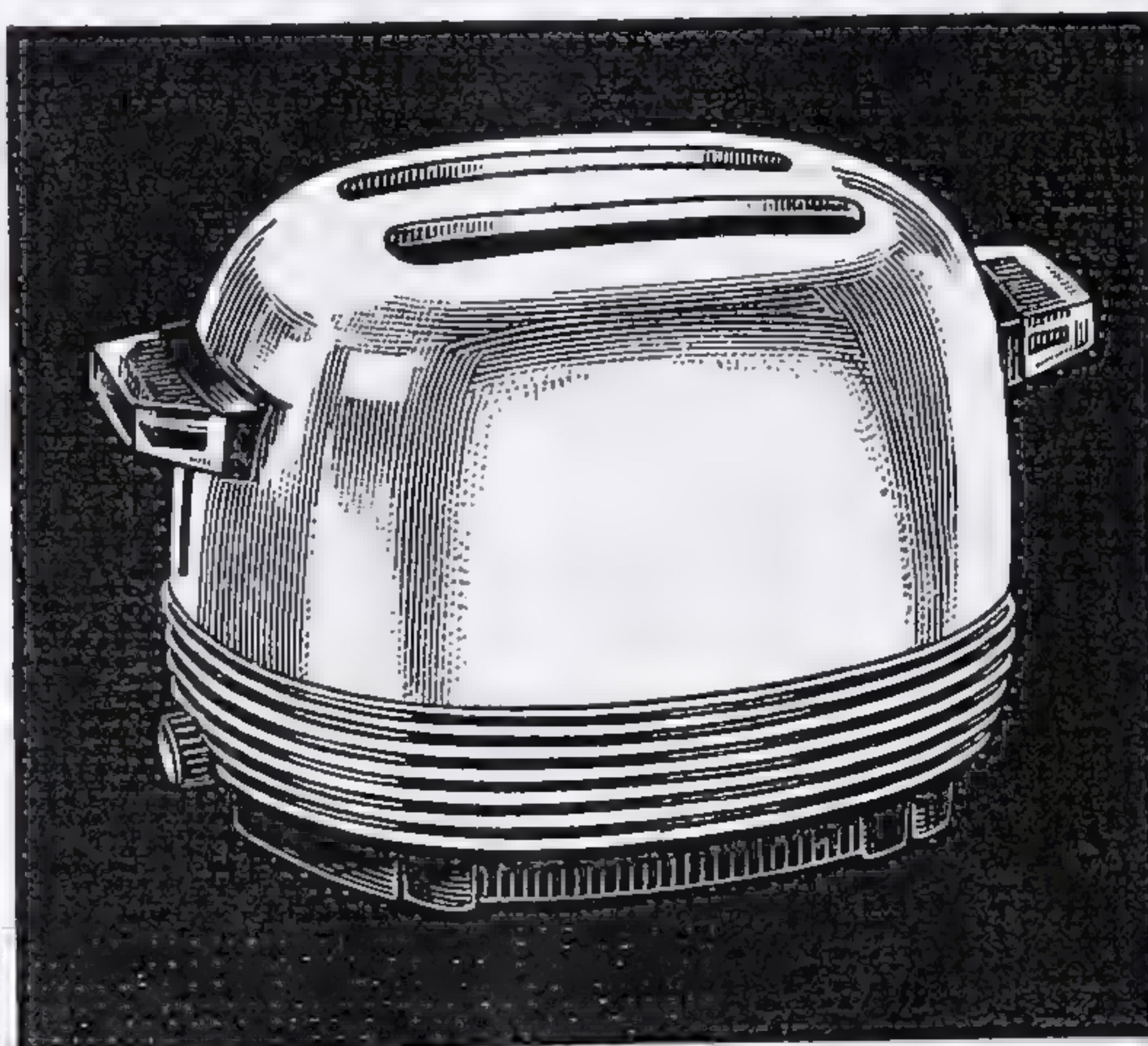
The two blocks
of sterling inlaid
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most used spoons
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make this silver-
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longer. Fifty-two
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AUTOMATIC ELECTRICAL APPLIANCES
PROCTOR ELECTRIC COMPANY, PHILA. 40, PA.

"This Time for Keeps"

(Continued from page 37) and I, and
Maureen and Will. We'll be married in the
Lourellief Inn."

In a way, this was a fairly accurate de-
scription of the Grayson-Johnnie Johnston
nuptials when they occurred at Carmel-
by-the-sea, California, on August 22nd.
In another way, Katie was pretty well
confounded by Nature, which if it didn't
"overdo" things, certainly outdid itself to
make this a Technicolor production.

For one thing, you couldn't bring to-
gether so naturally handsome a pair as
this bride and groom anywhere, and keep
it a "plain" occasion. Straight, bright-
haired Johnnie in his gray suit, white shirt
emphasizing the brown of his face, and
slim, blue-eyed Katie, with those fresh
pink cheeks her groom is so proud
of, wearing lace and orange blossoms,
and a gray taffeta dress that stopped,
ballet length, just short of her slender
ankles. . .

Also, to defeat any wedding in its "plain
and simple" determination, we give you
a "technical adviser" as spectacularly love-
ly as Maureen O'Hara. It was Maureen,
Kathryn's closest chum, who planned
everything from the bride's orange wreath
down to her silvery-gray sandals. Will
Price, Maureen's husband, was to be best
man—Maureen, matron of honor. But
the tragic death of Will's brother, Ken-
neth Price, Jr., on August 20th, naturally
necessitated a change of plan.

Last October, when Katie and Johnnie
did a Philharmonic concert in Sacramento,
they drove back to Los Angeles along the
road which follows the ocean. It was then
they decided they would some day be mar-
ried in Carmel, where the beach curves
like the golden rim of a saucer around the
wide blue of the Pacific. They'd spend such
honeymoon as movie stars can count on,
on Pebble Beach, where agates can be
picked up by the handful for free, and
where the wind-flattened cypress and
pines stand in somber sentry-like rows in
sun and moonlight.

This lovely valley is famous for its
Carmelo Mission, erected in 1771 by Padre
Junipero Serra. Sacred and changeless
as time, its mossy old walls stand in the
blue and gold glare of sun, sea and ocean.
The imperturbability of yesterday, and the
bright promise of today and tomorrow.
Unconsciously significant on this wedding
day of two young people who both had
known previous unhappiness.

RADIO-STAR Johnnie and Katie first met
on the M-G-M lot where they were
both under contract. There was the imme-
diate and common bond possessed by all
those favored individuals who have the
power of lifting themselves and their
voices into a stratosphere of song where
earth-bound voices can't follow. Too,
there was the inner loneliness and con-
fusion of a couple of kids who hadn't been
quite able to work things out with mates
they'd picked "when all of us were too
young to know about those things."

Johnnie has two children by his first
marriage—Julie, aged five and John Den-
nis, one-and-a-half years old. They visit
Johnnie often. Kathryn has no children.

When Metro sent them both out on a
personal appearance tour their friendship
had ripened into love.

The tour was an extended one—"And
we knew that any romance that could last
through the irritations and tribulations of
three-and-a-half months of touring must
be true love!" says Johnnie.

For a year now, they have been gradu-
ally "fixing up" the home they will live
in together. The house, one of the loveli-
est old English manors you've seen, was

It is in the kitchen however, that this young husband has really gone to town with outsize refrigerator, deep freezer, and eight-burner gas range. Absolutely fascinating to the visitor as well as to its proud owner is a large double sink, gleaming in all its stainless steel beauty amidst the pale yellow cannisters and yellow decor. Never, in a thousand years—unless you'd read the ads—would you dream this deco-

Throckmorton is Kathryn's dog—and loving him is quite a project. A Saint Bernard, he is so large that to have him rub up against you affectionately, is some-

Not in the "arguments" but rather in the discussion class at present, are names for those four children they hope to have. Two boys and two girls, the first boy to be

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(Print name, address plainly... Sorry, offer good in U.S.A. only).

named John Grayson Johnston. That much is fairly well settled. The girl will be Mary Kathryn, with her mother (when and if she arrives) slightly minded to spell it "Merrie."

"I'm like Cohan. I think M-a-r-y is a grand old name," says the paternal side of the family.

Actually, he'll be satisfied if any feminine offspring they have manages to arrive with one-half as beautiful a complexion as his wife's always fresh-washed looking skin. "I think that school-girl look was what first attracted me to Katie."

Between eating, golfing, and furnishing, Katie and Johnnie like to play double solitaire. They don't care a lot for big parties, but prefer to spend a chummy evening with a small group—the group being almost certain to contain Maureen and husband Will Price. The O'Hara and the Grayson were once neighbors, and they've remained very close girl friends.

"I love that Irish warmth about her," says Kathryn, "and I get such a kick out of those superstitions of hers. She even believes in banshees!"

More than any of their other diversions, of course, Mr. and Mrs. Johnston like to sing together. "We just sit down and try to drown each other out," says Kathryn. This is one case in which it's hard on the neighbors—living out of ear-range. As consolation, however, there's the fact that Kathryn will soon be heard in Metro-Goldwyn-Mayer's "The Kissing Bandit," with Frank Sinatra as co-star. Johnnie whose picture career is beginning to boom to the same heights as his already established radio status, will hit the screen soon for Eagle-Lion as "The Man From Texas."

Completed and ready for showing, too, is his recent screen job in "This Time For Keeps"—which strikes us as a happy title for these two real-life lovers.

"We haven't any rules for our marriage," says Kathryn seriously. "My one belief is, if a husband and wife will remember to 'live and let live,' they have a big chance for happiness."

Remembering those hushed, happy moments in the lovely inn at Carmel-by-the-Sea, we just repeat the title from the picture of the same name: "This Time For Keeps!"

The End

AN INSIDE TIP FROM . . .

SPORT

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Sheridan Preferred

(Continued from page 58) a man's woman in more ways than one.

At the time her feelings were lacerated by the cigars passing her by she was tugging at her corsets. In basque waist and hoop skirt she was attired for General Grant's reception. She said she couldn't breathe. The corsets interfered with chest expansion of which she has considerable, due to playing football no doubt.

"Tomorrow I'll make you wear these, Flynn," she said.

Mr. Flynn demurred. He modestly said he had not the wherewithal to put in them.

"I'll find a couple of things," said Annie.

Mr. Flynn was called into the scene and put down his cigar to join General Grant. It was his business to be overwhelmed on sight of Miss Sheridan as she entered a moment later, a queenly vision. And indeed he was overwhelmed, as was General Grant and guest. The vision made her majestic entrance with Mr. Flynn's cigar atilt in the queenly face.

This "take" will not reach the screen, which seems too bad because it got an ovation from director Raoul Walsh and crew.

Working with Annie is like having old happy days here again, says old-timer director Walsh who knows the business. She makes work play, as it should be, and sparks the spontaneity in everyone.

Half Annie's time is spent in comedy performances for her colleagues. They reciprocate. She observed that her wire bustle looked like a bird cage. Next morning two young parrots were in it.

"Don't think I won't wear them!" cried Annie.

This is another "take" the public will be denied. The things those parrots said behind Annie's behind, though flattering to same, were not according to the Johnston code. The impudent birds must have majored in English at a sailors' boot camp.

MISS SHERIDAN does not confine her efforts to her own set. She's all over the lot. Humphrey Bogart toiled through the last scene of a hard day when his director said: "Just one more take; it will be the last."

"I hope," said Mr. Bogart wearily.

It was a street of dives. Bogart was tailed by a hag making indelicate proposals. In the final take when he turned to rebuff her he was rocked back by a bit of business he wasn't prepared for. The wench lifted her skirt to reveal a superlative leg artistically painted with a butterfly, a fee and "Annie."

"Sheridan, you wench!" whooped Bogart.

Annie had galloped over from her own stage to put on the make-up and substitute for the bit player, all as a gag to refresh old chum Bogie.

The core of Annie's philosophy, like Voltaire's, is laughter. "I live for laughs," says she. The creed: Have fun and get fat.

This is not as simple as it sounds else the world would not be dolorous and Annie underweight.

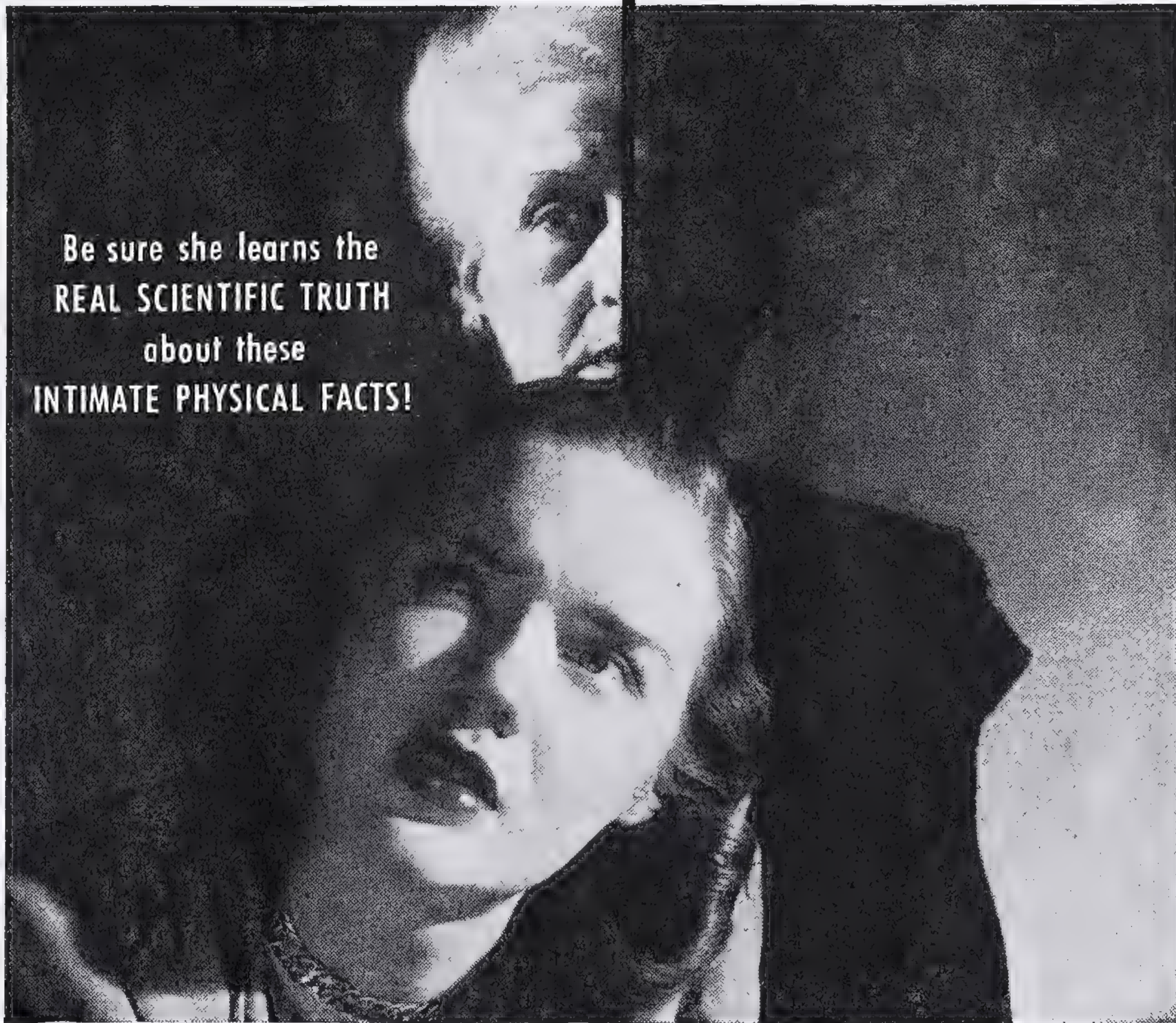
Dazzling as ever in "Nora Prentiss" she was fourteen pounds less than before going AWOL. Male customers let out cries of pain. What they want is more Annie, not less. We can take shortages in many things but not in Sheridan.

Annie was not deliberately selling us short; she was up to no fool diet. The fourteen pounds were war casualty. She lost them on the Burma front to which Uncle Sam, knowing his business, sent her to oompf morale.

Though never feeling better in her virile life, Annie started drinking a glass of beer with a sandwich before going to bed. Then she tried ginger ale mixed with

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Often a young girl knows only 'half-the-truth' or misinformation whispered among her girl friends.

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cream. During "The Unfaithful," Zachary Scott stoked her with egg-nogs which she despises. He kept adding eggs until all the bobby-sox pullets in San Fernando Valley were cackling "Annie" and laying their best, while back in Massachusetts an old hen fan laid a four-and-a-half pounder.

"Men," says Annie, speaking on a subject she's in position to speak on, "men like women fat; cushioned well, anyhow."

She thinks diet vicious because it tends to make gals irritable and witchy. Annie herself eats with vim, not much at a time but often, staple fodder such as meat and potatoes and pancakes rolled with jelly.

Hollywood is responsible for the slenderizing madness.

"It began with the assumption that the camera adds five pounds to your appearance," says Annie. "I think that a myth. But what if it does?"

Annie couldn't be too voluptuous to please the Sultans.

Annie's best chum is Steve Hannagan, publicity tycoon, and to his Irish influence much of her gaiety might be ascribed were it not for the fact that Annie herself has Irish blood and does not credit it for humor.

"All Irish are not funny. That's another myth," says Annie the myth-smasher. Her second husband, George Brent, was Irish and evidently not funny because Annie divorced him. Her first husband, Eddie Norris, "Oh, he was a mixture of Welsh and something."

Annie thinks it's the Indian in her; she has a Cherokee ancestor.

"Squaws don't laugh," someone said.

"Don't you believe that," said squaw Sheridan. "They laugh behind the white squaws' backs."

Will Rogers, like Annie, boasted Cherokee blood. The world never knew how funny Will was until Sam Goldwyn had him tailed by a stenographer who set down his spontaneous drollery. That was in days of silent pictures and Goldwyn put Will's wit on the screen as subtitles.

Some scenarist should tail Annie. She's a natural for comedy. Enchantresses of history, stage and screen have been ladies loving laughter and capable of provoking it in men. Annie suggests that "Red-Headed Woman" Jean Harlow did, and roles such as Carole Lombard made classic.

ANNIE bolted the screen after making some fifty pictures in twelve years because she wanted to find better stories. She didn't object to a little more money either; she doesn't want the responsibility of her own production unit but, "I could do with a little percentage."

Sheridan has worked like a Trojan from the day she arrived, a beauty contest winner in a carload of thirty in 1933. She's the only one of that cargo on the screen today.

Her manner of life is simple. Her friends are mostly workers she has known from way back; few are on the star lists. Her constant friend is probably Martha Giddings, who also acts as wardrobe woman on her films. A Swedish couple, Mr. and Mrs. Fred Bewick, have been her homekeepers for years.

Annie lives in a small farmhouse on three acres in Encino in San Fernando Valley. The population of the estate includes, beside Annie and the Bewicks, Clara Lou the slap-happy cow, Amos and Andy the poodles, Rex the horse.

The favorite room, in consonance with Annie's philosophy, is the playroom. It is also music room and trophy room, prettily adorned with embalmed bull's ears and tails which were dedicated to Annie by the toreros in the arena in Mexico City. Chiquelin, famous matador, also tossed her the capote he wore in the promenade, and



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that cape adorns a wall. Music cabinets are filled with Latin-American records.

Annie favors our Latin neighbors because she finds them more successful at having fun, and hence at living.

"We North Americans make too much of a job of it," says Annie. "Mexicans let down their hair. They make their own fun."

Speaking Spanish, singing and dancing and full of laughs, Annie is no gringa in Mexico. She was made honorary citizen and got a bid to President Aleman's reception.

Her preference is not for the formal society of the Spanish set. She likes the paisanos, the toreros, the mariachi troubadours. The small village of Nautla presented her with a piece of ground for a home.

"I'd like another five years in pictures with good stories," says Annie. "Then I'd like to loaf."

In "The Unfaithful," Annie gives one of the best performances of the year, Louella says, dramatic and emotional. "It's a new Annie," she adds.

Our laughing philosopher is a versatile gal.

An old boulevardier who can remember the Big Moments of Great Actresses way back to Bernhardt and Bella Fatima, queen of the hoochie coochies, would get a jolt peering into opulent Annie's own bedroom. It's Puritan, furnished in New England antiques. The bed is a mahogany four-poster with white canopy. On retiring Annie takes to bed not a romance but a murder mystery; the more gangster corpses the more peaceful Annie's slumber.

The high point in this austerity is an alarm clock. It stands leering beside the bed. Annie in vexation awakes at four a.m., two hours ahead of her call, in order to leer back and give it a clip before it can sound off. This miserable object is the only thing Annie can't figure for a laugh.

THE END

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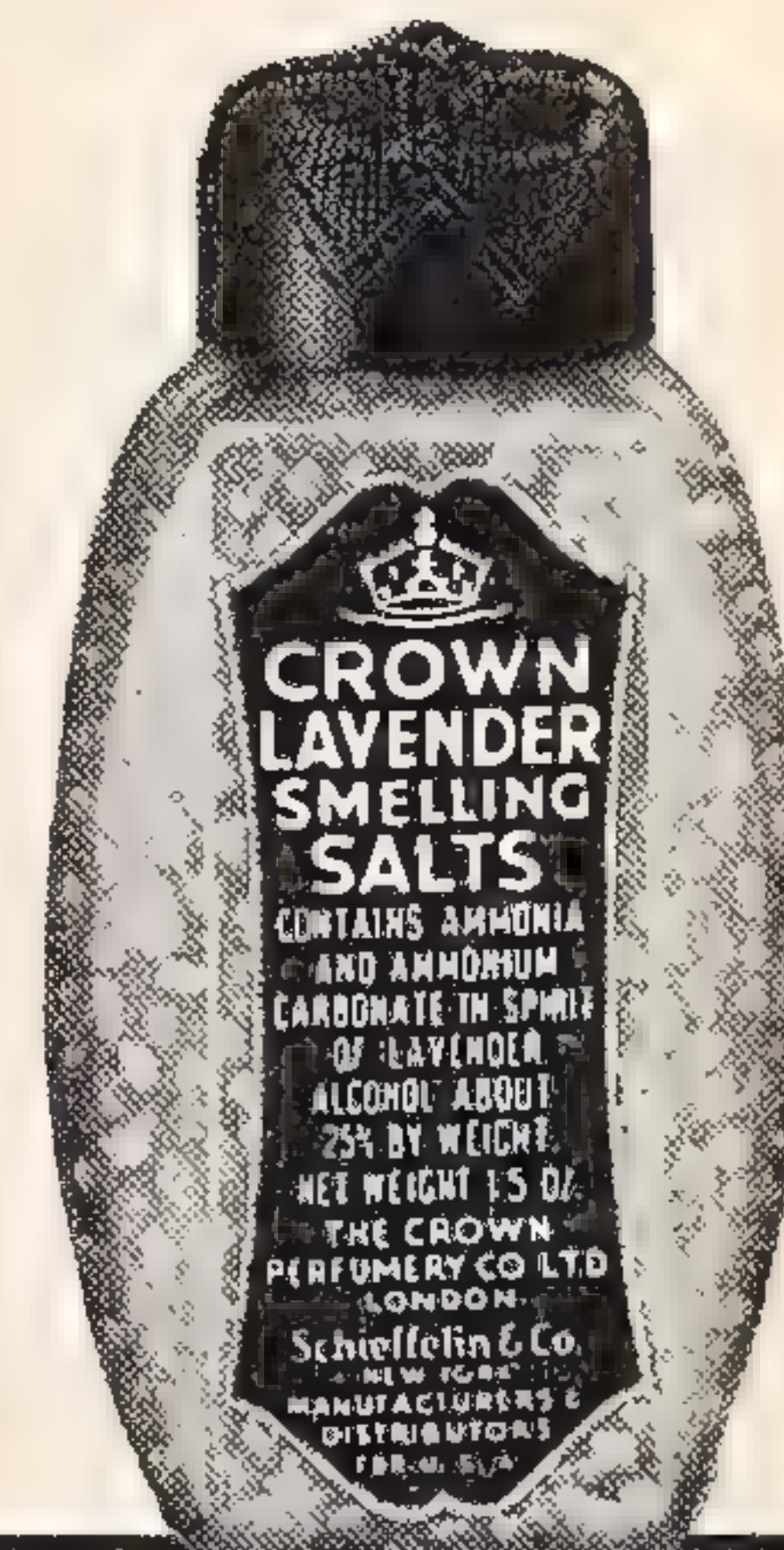
Fill in the coupon below now. Take this definite step toward new beauty today. The Profile Chin Strap will come to you in a plain wrapper. On arrival pay postman \$1.50 plus postage. If cash accompanies order, we pay postage. Your money back if not satisfied after 7 days trial. Rush coupon today.

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At the first blush of Womanhood



by
VALDA SHERMAN

Many mysterious changes take place in your body as you approach womanhood. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and is especially evident in young women. It causes an unpleasant odor on both your person and your clothes.

No need for alarm—There is nothing "wrong" with you. It is just another sign you are now a woman, not a girl. It is also a warning that now you *must* select a truly effective underarm deodorant.

Two dangers to overcome—Underarm odor is a real handicap at this age when a girl wants to be attractive, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills odor instantly, safely and surely, then by antiseptic action prevents the formation of all odor for many hours and keeps you safe. Moreover, it protects against a second danger—perspiration stains. The physical exertion, embarrassment and emotion of the teens and twenties can cause the apocrine glands to fairly gush perspiration. A dance, a date, an embarrassing remark may easily make you perspire and offend as well as ruin a dress.

All deodorants not alike—Don't take chances! Rely on Arrid which stops underarm perspiration as well as odor. No other deodorant gives you the same intimate protection as Arrid's exclusive formula. That's why Arrid is so popular with girls your age. They buy more Arrid than any other age group. More nurses—more men and women everywhere—use Arrid than any other deodorant.

How to protect yourself—You'll find the new Arrid a snowy, stainless cream that smooths on and disappears in a jiffy. Never gritty or grainy. The American Institute of Laundering has awarded Arrid its Approval Seal—harmless to fabrics. Gentle, antiseptic Arrid will not irritate skin. No other deodorant tested stops perspiration and odor so completely yet so safely!

Don't be half-safe—During this "age of courtship," don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be sure. Get Arrid right away, only 39¢ plus tax at your favorite drug counter.

(Advertisement)

What Should I Do?

(Continued from page 66) when your husband comes home at night.

Both of you need to become mental adults, to recognize that marriage is a partnership and that it doesn't matter who contributes what share to the union as long as both of you are planning together, working together, and "having fun" together.

Claudette Colbert

Dear Miss Colbert:

In 1943 I met an Army Captain and fell in love with him at first sight. I saw him only once, but he asked me to write while he was overseas and sent me his address when he was shipped out. For two years we corresponded regularly.

Those letters were the most wonderful things in all the world. You can imagine my surprise when one of my last letters was returned to me, marked "Returned to U.S.A."

A few weeks later his mother (with whom I had corresponded although I'd never met her) wrote, saying that he had come home on leave, but had been sent out again on a secret mission, so would be unable to write.

Eventually I met another soldier at my sister's home, and after his discharge we saw each other often and he admitted he was in love with me. So, we were married, and he has proved to be a wonderful husband.

However, I am still in love with the Captain.

Do you think I should write to his mother and ask her how to get in touch with him? I don't want to hurt my husband, but I feel I may have missed my destiny if I don't hear from the Captain and perhaps see him just once again.

Helen L.

The important thing to realize is that you aren't in love with the "Captain" of your dreams at all. You are in love with Love. You have built up an ideal—so handsome, debonair, so gallant and so courtly that no mere human being could ever half fulfill it.

If you were to meet the Captain, preferably with a head cold, all your fine illusions would vanish with the first sneeze.

You have admitted that your husband loves you and has proved to be an ideal partner.

If you only knew how much marital unhappiness there is in this world you would get down on your knees and thank heaven for such a husband—and turn your romantic love to him alone.

Claudette Colbert

Dear Miss Colbert:

I was married at the age of fifteen, and had my first child ten months later, a little girl. A year later we had our second child, a boy, but by that time my husband and I were having so much trouble that we decided to separate. One of the difficulties between us was a boy I had known all my life. Wherever we went, I saw this boy.

I was never in love with him, yet I planned to marry him—after my divorce—had he not died of pneumonia. In excusing myself for something that is totally inexcusable, I might say that I felt sorry for this boy and that after my husband and I had separated, I was wretched and miserable, and lost sight of values. At any rate, the point of this is that my third child, another boy, was born just before my divorce decree became final. His birth certificate bears the same surname as that of the other two children.



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However, there was a good deal of talk in town at the time.

This boy is now ten. Not long ago, a "friend" of mine told my daughter that her younger brother was not a full brother, but only a half-brother.

I am now married to the finest man on earth. When he asked me to marry him, seven years ago, I told him my entire story and he said, "Not your past, but your future with me is my concern." I asked him if we should tell our youngest boy the truth and he said, "Not until he is old enough and has seen enough of life to understand."

Should I tell this ten-year-old boy, whom I love desperately and whose love I want to keep, the truth?

Mrs. Dennis I.

(Because this problem presented difficulties beyond my depth, I felt, I have asked Dr. Paul Popenoe, renowned domestic relations counselor to supply his judgment in the matter—CC)

Tell him now. The longer you wait, the harder it will be—for you and for him alike.

Remember, he is going to find out, sooner or later. Other people know it and are already talking about it. You can't insulate your son.

There are people in the world who are mean enough, ornery enough, to take delight in giving him the information in the most harmful possible way. Somehow they feel unconsciously they will themselves be just a little bit happier if they can make him miserable—not because they have anything against him, but merely because when someone, anyone, else is miserable they can rejoice, "I'm better off than he is, anyhow."

Your husband wants the boy to be old enough to understand. In one sense, he will never be old enough to understand. No one could understand fully, without going through the whole experience that you went through. But if you face the situation immediately, you will be doing all you can to protect him. He deserves it.

Paul Popenoe

Dear Miss Colbert:

My husband left two years ago, not because he didn't love me, but because he couldn't settle down.

During the time he was gone, I took my two children and moved in with my single sister because her apartment was larger than my place and the children's school was nearby. My sister has never been well, and a few months ago her doctor told me that her ailment is incurable. Watching her die slowly, and not being able to do anything for her is getting on my nerves.

Naturally I have been working while my husband has been away. Recently, I met Nat quite by accident and discovered that he is a new man, settled down to one job. I love him more than ever, and he loves me, too. We would like to start all over again, but I can't very well leave my sister. She refuses to go to a hospital because she doesn't think she is sick enough.

I know that if my sister came to live with us, Nat's old restlessness would begin again. He can't endure being near a sick person.

Please help me. I've thought about it so much that I can't make my own decision.

Mrs. N. P. R.

Throughout your letter there is a wordless plea for me to tell you what your own conscience refuses to advise you: To tell your sister the truth about her condition, place her in a hospital, and return to your husband.

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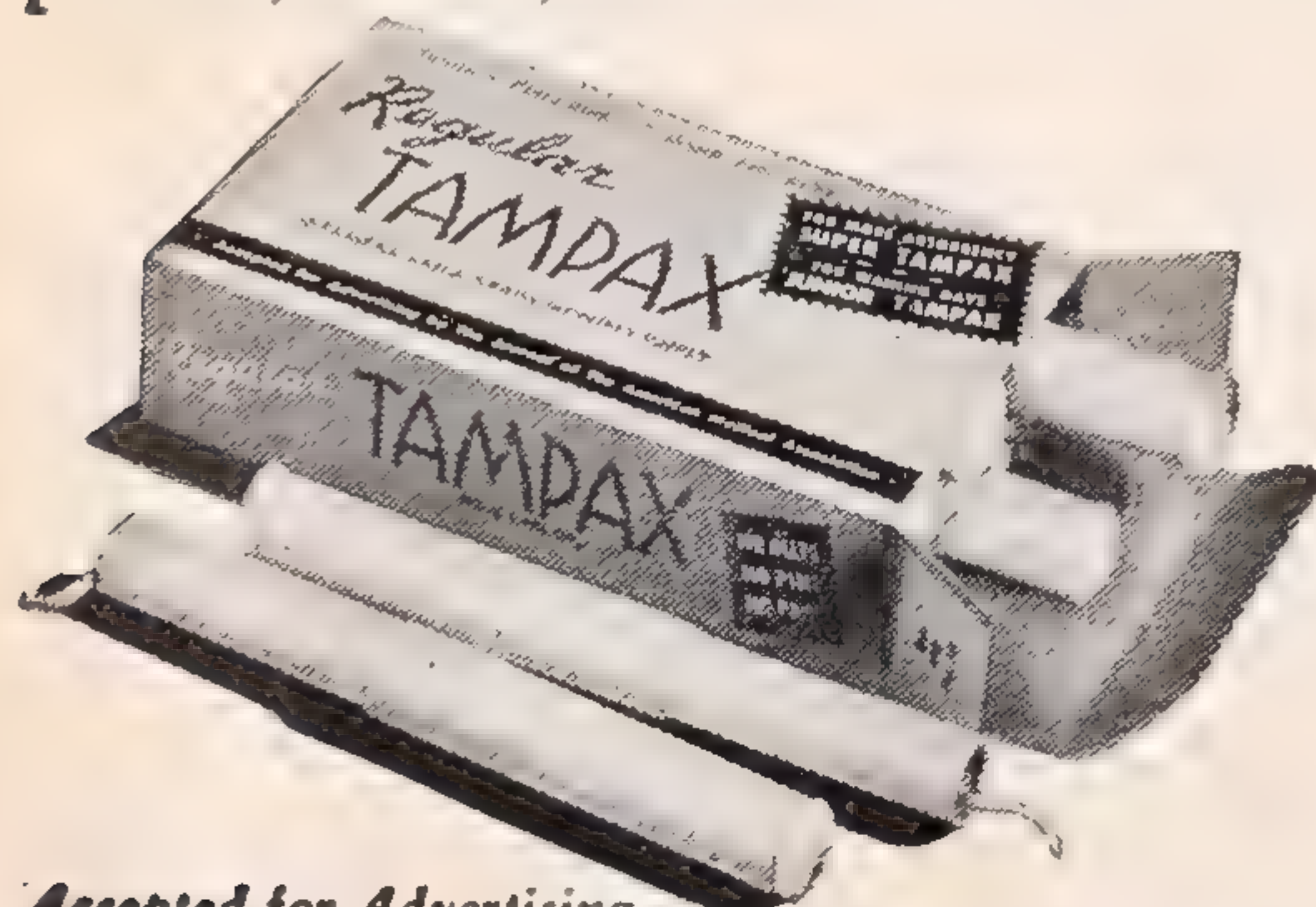
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I wish I could. But there is something more important in this world, I believe, than keeping a marriage together: That is preserving human dignity.

When you were in need, your sister took you in. Now you must stand by her as long as she needs you.

This hard fact may be a blessing in disguise.

Deep in your heart, you don't trust your husband to be equal to the emergency of illness. If he can't endure being near a sick person, what would happen to your family if you fell ill—with two children for whom you are responsible—and he deserted you again?

Don't you think a courting period, during which you stand by your sister, and your husband proves his good intentions by helping you in every way possible, would be a good thing? I do.

Claudette Colbert

Dear Miss Colbert:

My son is a lieutenant in the Air Corps. Last spring he married a girl eighteen; he is twenty-one.

Three months after his wedding he was shipped overseas, and his wife came to live with me. At Christmas time she went to visit her relatives in a southern state for a month. When she came back I discovered that she had met a fellow and had dated him while she was visiting, and that she wrote to him several times, also sent him her picture for which he thanked her.

My close friends want me to tell my son about his wife, but he is a very jealous boy and might do something desperate as he worships her. He sends her money, has bought her lots of nice clothes, a beautiful set of rings and a five-hundred-dollar fur coat.

When she goes out at night with her girl friends, she removes her rings.

She doesn't know that the family knows all of this.

Now my son has sent for her to join him overseas, and she is planning to make the trip. I want him to be happy and I don't like to be a meddlesome in-law, but my friends say I should tip him off before there are children involved.

I will be glad to follow your advice.

A worried mother.

The important issue—as you realize and have implied in your letter—is the happiness of your son.

Before writing a letter that would obviously bring great unhappiness to someone you love, you should ask yourself what really would be accomplished by such a step.

Since your daughter-in-law is joining your son, she would be with him when the letter arrived. I think I am safe in predicting that such a letter would cause her to hate you for the rest of her days. Nor do I think your son would thank you. Naturally, the girl would deny every bit of your story, and your son—who adores her—would believe her and regard you as a trouble-making and a jealous woman.

Now that these young people are going to be together again, why not hold fast to the belief that they will be able to build a fine marriage? Perhaps your son has also made mistakes during his wife's absence.

One more thing: Don't you think that keeping family troubles to yourself, instead of sharing them with neighbors, would simplify family adjustments in the future? Talking over a thing as serious as this with people in your home town, might jeopardize your son's happiness in the future.

Claudette Colbert

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Dear Miss Colbert:

My husband and I have been married a little over two years and have a year-old baby boy. A few weeks ago we went to a night club to celebrate our second anniversary. I returned to our table after freshening up and found my husband kissing another woman.

When I asked him about it afterward, my husband said he had a mild "crush" on her. This hurt me and it preys on my mind night and day. I've lost my appetite, and my nights are sleepless. My husband has now told me that this woman doesn't mean a thing to him, but I no longer feel safe.

How would you suggest I get over this? I have no parents, so I have no place to go, and both of us are twenty-four years old, which is late in life to try to start all over again.

Vanita B.

Unless you revise your attitude about this minor happening, you will ruin your marriage and perhaps your life.

You should forget this incident and never mention it again. Certainly no sensible woman would consider dissolving a marriage because of one impetuous, meaningless kiss exchanged in the midst of a night club during an anniversary celebration.

A kiss is not that important. When you were in high school you probably kissed a dozen boys good night after dancing parties and neither of you thought much about it later. In motion pictures every actress and actor plays love scenes which are strictly business and in no way alter the artist's devotion to the one he or she loves.

Claudette Colbert

Dear Miss Colbert:

I think the main reason I am writing to

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you is that I am weary of my own self-pity.

I am a male member of the "problem generation." In addition to that I am of Filipino and Danish parenthood, so am considered "different."

Here at school where I am a Junior, sororities and fraternities compose the social world. Because of my nationality—and maybe because of myself—I am excluded from membership. This does not bother me too much as I realize there are certain boundaries which people like me cannot cross.

I tried solving this social problem by seeking friends among my own "kind" but I ran into a stone wall. You see, I am five feet eight—an extreme height for my nationality. For this reason and for many other traits which set me apart, I found myself, again, excluded.

Next year I will be graduated. I now find another problem facing me. If I spend money and time at college, I may again be confronted by the same borderline when the time comes to secure a position.

Should I strive to achieve some success despite my handicap or should I settle down to the menial and monotonous life allowed to a person of my racial extraction?

Emilio Z.

You are right in growing weary of your own self-pity. Such indulgence gets a person nowhere, and is a violation of the most important principles of personal development.

Turning your attention outward for a change, you will soon notice that every person on earth is bound by a borderline of some sort. Right in your own school there are boys and girls who are no different from members of sororities and fraternities, yet they are excluded. In every society there are divisions and subdivisions.

By all means you should plan to attend university for the full four years, educating yourself as extensively as possible. Don't forget this: The more intelligent people are (or the more highly educated) the more readily they see one of the great truths of life: That the earth thrives on difference.

Your letter was so intelligent that I feel you will find rare success in life if you cast aside self-pity. Continue your education and devote yourself to finding others of all nationalities who, like yourself, want to make a contribution to the further civilizing of humankind.

There are two excellent books which you, and almost everyone, should read: "What Life Should Mean To You" by Dr. Alfred Adler, and "Peace of Mind," by Joshua Loth Liebman.

Claudette Colbert

Dear Miss Colbert:

Last term I had an urge to take things around high school that weren't mine. I kept telling myself that it was just "swiping" until one of the girls caught me and told me to my face that I was a thief.

The word was so horrible that it made me sick. I've never taken another thing. I guess the reason I did it in the first place was that my father and I make a home together and we don't have very much. My mother died when I was eleven and things have been very tough for us ever since.

This girl who caught me didn't report me to the faculty, but she did tell some of my best girl friends so that now they won't have anything to do with me.

How can I explain to them that I didn't realize what a dreadful thing I was doing, and how can I win them back?

Celia W.

First of all you should be grateful to

the girl who, as you say, caught you. The humiliation you experienced at her hands may well have saved you from prison in later years. She made you see your mistake so clearly that, I am sure, you will never repeat it.

The next thing for you to do is to realize that everyone in the world has made at least one serious mistake in his or her lifetime. To make a mistake is human. Once that mistake is corrected, it should be forgotten and allowed to slip into the past.

Having started on the right road, you will have no trouble in keeping your old friends and making new friends. With your old friends, I feel it would be best for you to explain to them, as you have to me, why you did what you did, and that you are not going to do it again. Ask them if they will continue to be friendly with you since you have realized your mistake.

Finally, may I say that I admire you for having done a fine about-face in the mistaken path you had taken? You have shown real character, and character always wins.

Claudette Colbert

Dear Miss Colbert:

As soon as my boy friend (now my husband) returned from overseas, he re-enlisted in the regular army. He intends making the Army a permanent career.

I don't say that Army life isn't promising, but it is making my husband a lazy loafer. He puts in a few hours work in the morning, after which he is free to play golf, lie around the house and sleep, or otherwise waste time.

My greatest complaint is his disinterest in getting better quarters for us. We have been living in a room at the home of my relatives for over two years. He seems perfectly content to let this situation go on indefinitely.

When I complained, he made arrangements for us to share a house with another Army couple, which I refused to do on the ground that no roof is wide enough to shelter two families.

His buddies are a major factor in his life. He works with them, shares recreation hours with them, and then expects me to spend most of my evenings with them and their families. If I refuse to accompany him, he goes without me. It isn't that I mind his having lots of friends, but he won't go with me to visit my friends—none of whom are Army people.

Can you tell me how I can get my husband to show some ambition, make a real home for me, and consider my choice of friends as important as his?

Sally W.

Because your husband doesn't exert himself beyond the bonds required by his Army job, you mustn't feel he isn't contributing his share of work to the world. I don't think there are many human beings in the world who, if given a steady job which paid them a living wage for four hours of labor, would insist upon doing eight, ten or twelve for the mere love of it.

You sound like an energetic human being who is inclined to be critical of anyone who lacks your drive.

If you want better living quarters, spend each morning—while your husband is soldiering—trying to find something to your taste. Then you can take off the afternoons to relax with him.

As for the matter of friends, I suspect that your husband is uneasy around your civilian acquaintances. The Army is run on a totally different basis from civilian industry, so your husband may feel lost and unimportant in any discussion of



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Unless your husband is completely selfish and unreasonable—it's worth trying.
Claudette Colbert

Dear Miss Colbert:

I am a physically handicapped young lady in my early twenties, who is a "shut-in" as a result.

It has occurred to me that there are a lot of young men and women who are in the same condition, yet who long to make new friends and to learn something of the great outside world.

I would like to organize a correspondence club so these people could communicate with each other, but I am not sure just how to go about it. I am not doing this for profit—I want to spread a little sunlight.

Do you think such a club could be organized in spite of the opinion of some of my friends that the whole idea is idealistic but impractical?

(Miss) Thomasine Thomas
Route No. 1
Marysville, Washington

Your idea seems to me to be an excellent one.

From my PHOTOPLAY correspondence I know that there are many shut-ins who are eager for this sort of friendship. For this reason I am breaking my hard-and-fast rule of not publishing real names and addresses.

In addition to answering each of the letters yourself, I think you should forward letters from people in, say, Maine, to those in Arizona. In short, introduce people in one part of the country to those at some distance so that each—in writing about the things he knows best—will have a fascinated audience in the other.

Let me know how this works out.

Claudette Colbert

Have you a problem
which seems to have
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If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

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I Can't Forget

(Continued from page 53) Hollywood was there—my then dream boy, Gary Cooper (p.s. He still is!), Cary Grant, Fred Astaire, Merle Oberon, Claudette Colbert. And Ronald Colman. And I remember this party more because of Ronnie than because of the wonderful jewels and gowns and all the other stars. It was the beginning of Colman's courtship of Benita Hume! He met her here for the first time. He took her home. The next thing, they were going steady and getting married. . . .

Van Johnson's smile—filling the whole screen in "Of Human Bondage." I don't know if Van had made any pictures before that—he probably had. But this was the first time he registered with me. I'll always remember Van as the soldier, smiling in the train as he went off to war and death. . . .

My first luncheon with Orson Welles—I hated him! He wasn't married at the time. And consciously or subconsciously I always try to be very charming to bachelors. (I wasn't married myself then!) But it was like hitting a rock with a small stone. Orson never stopped talking, even to let me ask a question. He was just busy talking like a genius. Time and Hollywood have tempered Mr. Welles. Now he's the one who tries to be charming. I like it better this way! . . .

MY FIGHT with Constance Bennett—I still feel warm when I think of it. Connie was making her last "Topper" picture. And I'd heard that she was difficult and when her producer wanted to introduce us, I said, "Well, perhaps not." He thought I was shy, pushed me forward. And made the introduction. There was a ghastly silence for ten seconds. Then Connie, in her loudest, and sweetest voice—there were about two hundred men, women, and children on the set—called me the biggest so and so in Hollywood! At such moments my brain is usually paralyzed. But heaven granted me one moment of clarity—to hiss back, just as sweetly, "Not the biggest Connie, the second biggest!" . . .

Errol Flynn—I was on a party with Errol, just after he separated from Lili Damita. And I bet him fifty dollars that he would remarry within five years. Errol was so sure he wouldn't marry ever again, I could have made the bet for a thousand dollars. And the reason the incident stays in my Hollywood memories—Errol didn't pay off! . . .

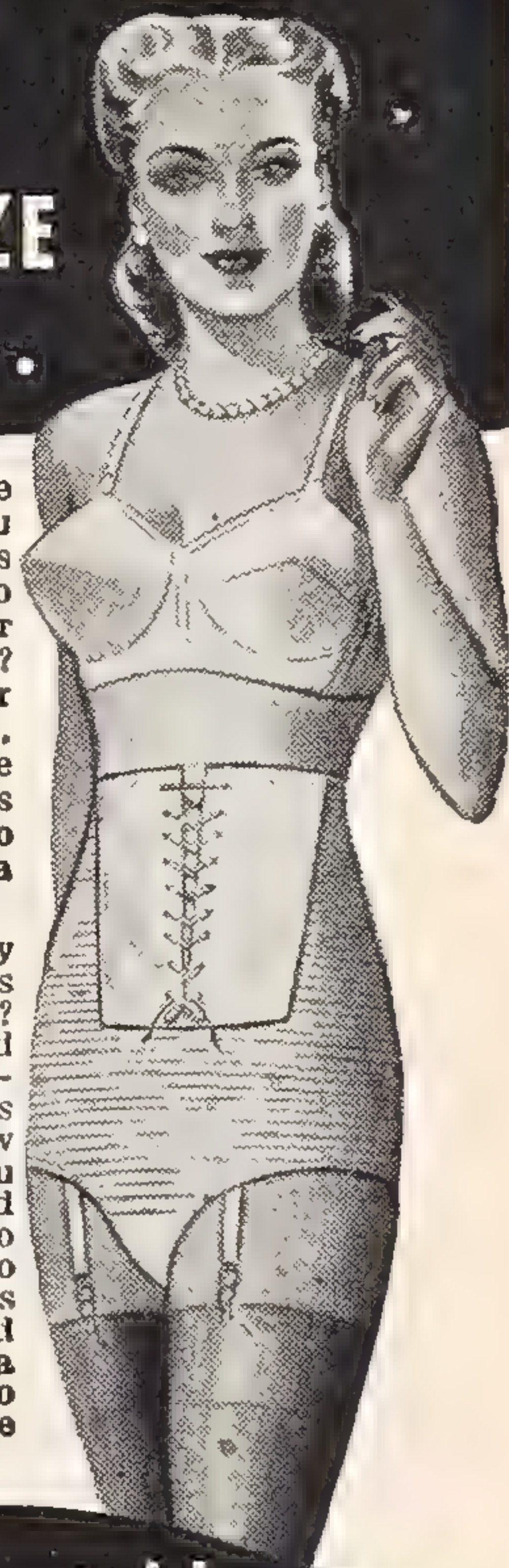
Judy Garland at sixteen—plump and starry-eyed, inviting me to have tea with her for a reading of her poems! Judy at twenty-five—too thin, too nervous, headaches, sleepless nights. . . .

Ever since I can remember in Hollywood, Frank Sinatra has been breaking dates with me. He always has a legitimate excuse. The first, second, and third times, it was urgent business. The fourth time it was a bad cold. And he usually sends me red roses as an apology. That's all right with me, but Frankie, if you make another date with me and break it—so help me—well, I guess I'll love you just the same. . . .

One of my more memorable moments in Hollywood was seeing Paulette Goddard after she was supposed to have acted badly at Ciro's with a well-known director. All the women's clubs of America seemed to know about it and were threatening to boycott her movies. It was embarrassing, but I asked Paulette the question direct. And she gave it back clear and straight from the shoulder, ending with, "You know how ambitious I am. Would I jeopardize everything I've worked for, for one moment of silliness?" I believed her. . . .

The Howard Hughes airplane crash in Beverly Hills! I was the first to put it over

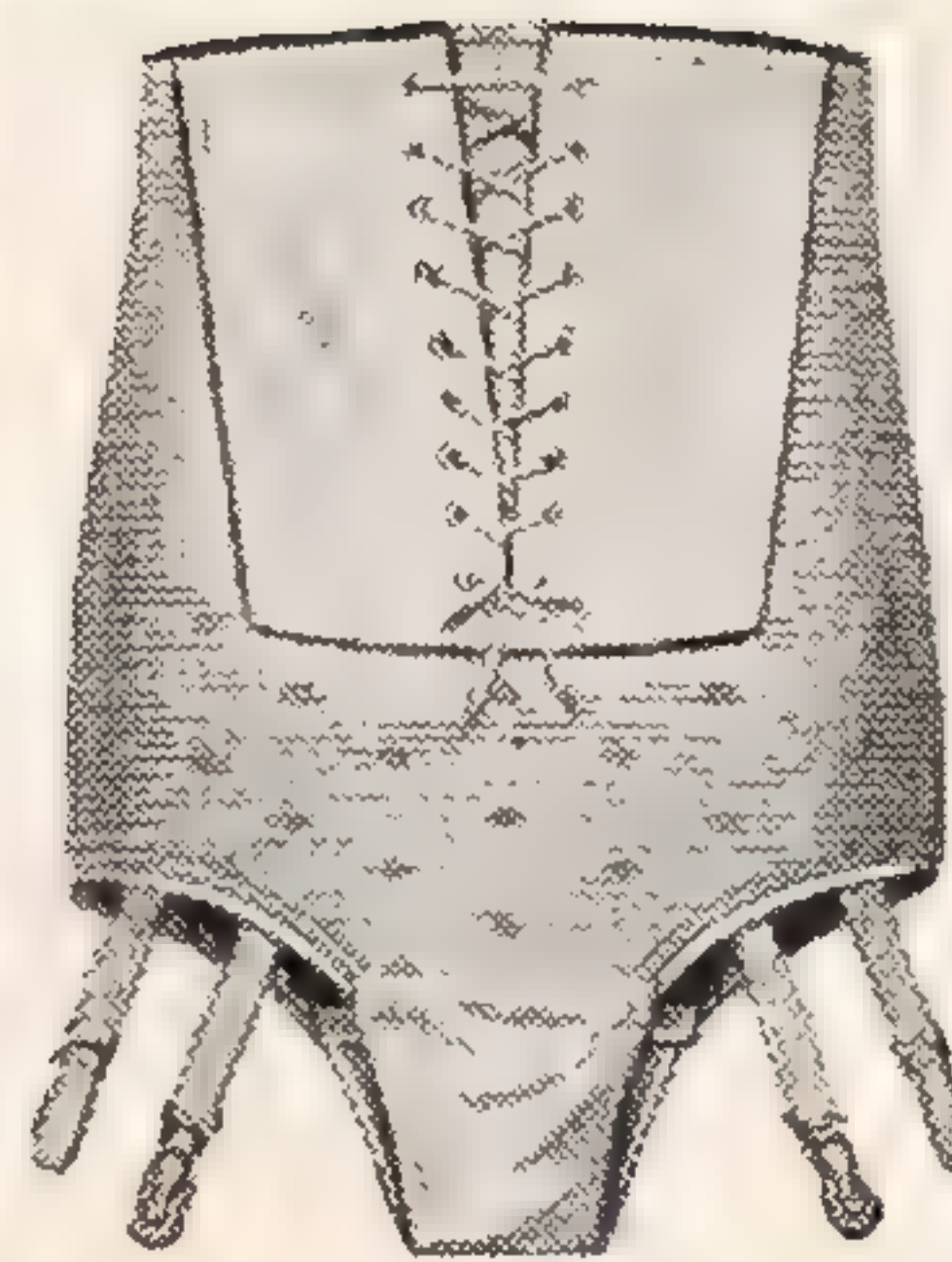
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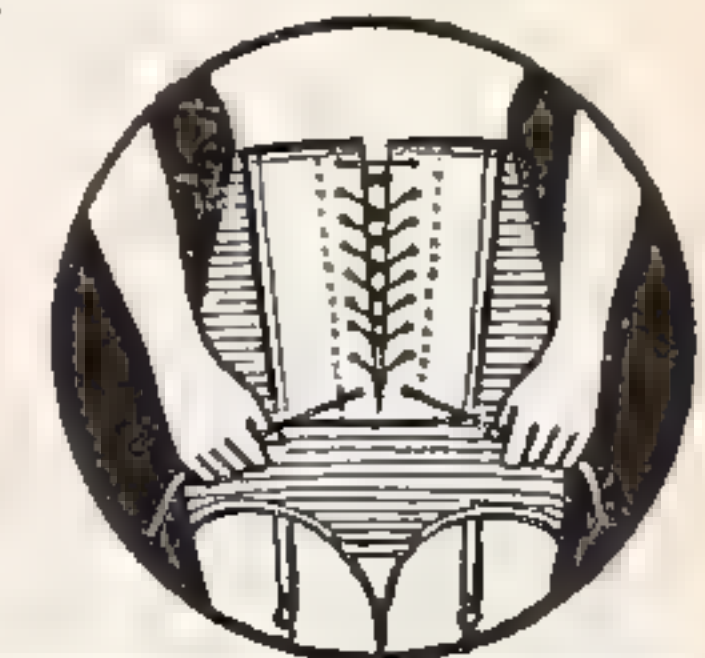
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the air in Hollywood. Just five minutes before I had to broadcast, I was called and given the terrible news. At that time, and for many days after they said Howard would die. I'm glad he made liars of us all. . . .

Listening with William Powell to President Roosevelt's birthday celebrations from Washington. And watching Bill's face when Jean Harlow came on to speak her piece. Before the next birthday came around, Jean had passed away. . . .

Lunch, incognito, with Katharine Hepburn at R.K.O. I had just arrived in Hollywood, and next to Garbo, Katie was the hardest girl to interview. She used to lunch with John Ford, Cliff Reed, Dudley Nichols, and a few other chosen men. I was invited to the table—prearranged—and introduced under a different name. Miss Hepburn's conversation was fascinating, until John Ford whispered something in her ear, and then she yelled at me, "Are you a reporter?" It was an awful moment and I mumbled something about being a writer, and confessed everything! She was a good sport and said, "Write anything you like". . . .

Watching Gene Kelly, take a flying leap in the air—and coming down the wrong way—and spraining his ankle. This is a favorite press agent story, that a star breaks or sprains a leg, and it's usually just a scratch. But this one I saw happen in "Living In A Big Way." And I saw Gene's agonized face as he landed. I also saw Errol Flynn knock out Barton MacLane in "Silver River," when Errol punched too soon, or Barton ducked too late! . . .

And here's another memory I'll never lose—Gregory Peck at the Academy Awards in the Shrine Auditorium this year. I was sitting next to Greg. and everyone in Hollywood expected him to get the award for his terrific performances in "The Yearling" and "Duel In The Sun." Then came the announcement—Frederic March! As I told you I was sitting next to Greg. And this is the truth. The man who led the applause for March, was Mr. Peck! . . .

When I was a little girl, I fell in love with Richard Barthelmess in "Broken Blossoms." And one of the first things I did when I came to Hollywood was to hunt him out with the excuse that I wanted to interview him. Dick still looked fine. But he wasn't the Chinese who gave Lillian Gish the little flower pot in "Broken Blossoms!" And that's one thing I've learned, never interview your childhood dreams! . . .

AND THAT brings me to Shirley Temple —when she was the golden-haired girl of the screen. I guess she was eight at the time. Her mother invited me for lunch with Shirley and Rosa Ponselle at the Beverly Hills Hotel. Rosa wanted to sing and have a picture taken with Shirley at the piano. The posing was no problem—Shirley was an experienced picture poser. But when it came to singing the song, she didn't know the words, and when Rosa gave her the words to read, Shirley couldn't read 'em!

I'll always remember my first meeting with Lana Turner. We had lunch at the Hollywood Brown Derby. And she was soft and sweet and round. She's still soft and round, and she seems to be getting sweet again, now she's going with Tyrone Power. But for a few years there, Lana was like rock. . . .

And Ty—do you want to know how a new star is born? I saw it happen with Ty. I'll never forget his brief flash in "Girl's Dormitory" with Simone Simone. He had the same electrifying effect as Guy Madison in "Since You Went Away." And I remember saying to Ty after the



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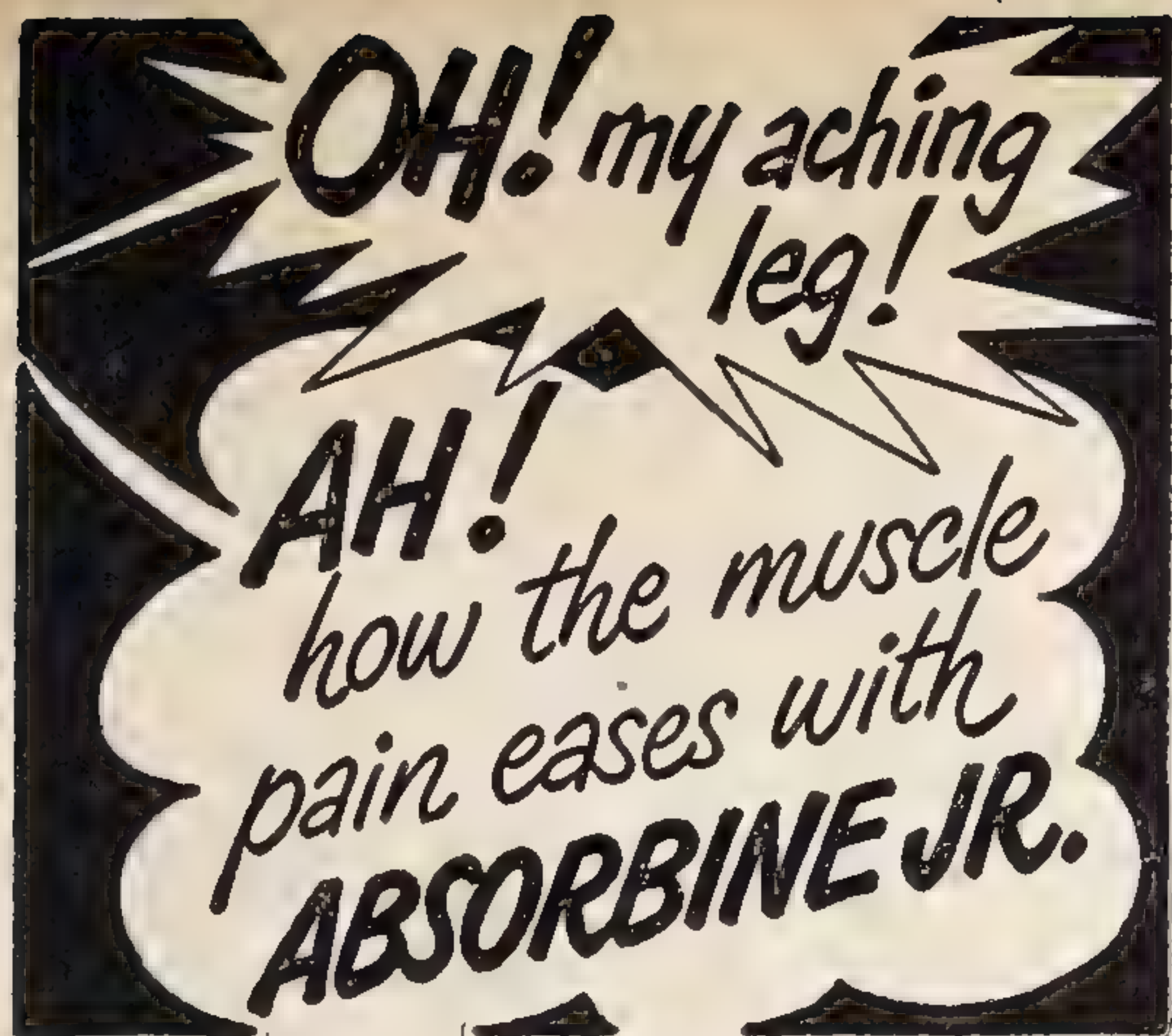
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preview, "You're going to be a big star, how does it feel?" Ty wasn't sure, but he jumped overnight from a salary of something like \$200 a week, to \$4,000. Now it's even higher—somewhere around \$6,000 weekly. I was in there at the beginning and saw it happen . . . !

And I also know how it feels to be a star—I was "paired" with Gary Cooper when we went to Texas for the premiere of "The Westerner." The plane trip was very bumpy and I was very ill—until Gary lifted me out of my berth and carried me to the car! Boy, oh boy, oh boy . . . !

I'll never forget my one and only movie role in Hollywood—with Kay Kyser in "That's Right, You're Wrong." I was playing myself, and I had one line to say, "How do you do Mr. Kyser," but I was determined to do it right. I got up at five in the morning for a complete make-up and hair-do at the studio. I think I even lost a few pounds so as to look good on the screen. Then came the big moment. I opened my mouth to say the line. At that point Hedda Hopper stood right in front of me! Well, they saw the brim of my hat anyway—and I do mean, *My hat* . . . !

More unforgettable memories—seeing Jennifer Jones work as the nun in "Song of Bernadette." She actually looked holy! . . . Jack Oakie pushing wife Benita, fully clothed, into their swimming pool. She divorced him soon after! . . . Watching Deanna Durbin marry Vaughn Paul and knowing it wouldn't last. . . . Seeing Laurence Olivier as Henry The Fifth. . . . Hearing someone at David Selznick's studio say about Ingrid Bergman, "She'll never be a star in Hollywood, you can't photograph her face!" . . . Watching Peggy Cummins "take it," when she was fired from "Forever Amber". . . . Lucille Ball calling me from New York and bawling me out for thirty minutes without a break, for something I had aired about her. . . . The nice letter from Robert Taylor, thanking me for something I'd written. Very few do, you know. . . . The impact of James Mason in "Odd Man Out". . . . Cornel Wilde, terribly unhappy, working with Sonja Henie in "Winter Time". . . . Dorothy Lamour, after her divorce from Herbie Kay, crying and saying, "Will I ever get married again?" . . . Mary Astor's dignity during the front page—"Diary Case". . . . Ray Milland's kindness when I burst into tears for no reason when I was interviewing him, too soon after the birth of my son. . . . David Niven's courage when his beloved Primmie died so tragically. . . . Memories . . . Memorable moments in Hollywood.

THE END

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✓✓✓ Indicates picture rated
"outstanding" when reviewed

✓✓ Indicates picture rated
"very good" when reviewed

✓ Indicates picture rated
"good" when reviewed

✓✓✓ **ADVENTURESS, THE**—Eagle-Lion: This Ad-
venture is Deborah Kerr whom you'll see soon with
Clark Gable. In this thriller, she gives you shivers
plus laughs as the little Irish rebel who's just deter-
mined to get mixed up in some spy business. Trevor
Howard helps her along. (July)

✓✓ **BACHELOR AND THE BOBBY-SOXER,**
THE—RKO: The whoops of laughter keep rolling
along with Cary Grant handling a comedy that has
Shirley Temple a teen-ager pretending to be a model
and landing with Cary in Judge Myrna Loy's court.
Brace yourself for real mirth. (Aug.)

✓ **BLAZE OF NOON**—Paramount: Four big pop-
ular guys, Bill Holden, Bill Bendix, Sonny Tufts and
Sterling Hayden, fly the mail back in the days when
the pilots used to like frightening chickens. Anne
Baxter's the girl who gets mixed up in their high-
tension lives. Good people; good film. (July)

✓ **BOB, SON OF BATTLE**—20th Century-Fox: A
loved children's classic gives Lon McCallister and
Peggy Ann Garner a chance to try out their Scotch
accents. Everybody in the family can go along to
watch shepherds' dogs being worked and Edmund
Gwenn as a fine Scot in a film that's a little too drawn
out to deliver any special goods. (Sept.)

BORN TO KILL—RKO: A don't-waste-your-time
bit about Lawrence Tierney who kills off people and
is supposed to be irresistible to women. Claire
Trevor proves that point while Walter Slezak and
Elisha Cook Jr. carry on fairly convincingly. (July)

✓✓ **BRUTE FORCE**—Universal: A straight right
from Hollywood with a strong brutal plot about a
prison break and some just as strong and brutal por-
trayals by Burt Lancaster, Hume Cronyn and Charles
Bickford. You'll mop your brow when it's over.
(Sept.)

✓ **CARNEGIE HALL**—Federal-UA: The list of
guest artists in this, from Walter Damrosch to Harry
James, reads like a benefit performance. You can ex-
pect—and get—beautiful music with Pons, Piatigor-
sky, Stevens, Rubinstein, Heifetz, Stokowski; mean-
while you can forget the little plot. (July)

✓ **CHILDREN ON TRIAL**—English Films: Eng-
land shares her juvenile-delinquency problems with
America in a documentary about two children re-
formed through "approved schools." Court proce-
dure and the children's actual training are shown
realistically enough to give punch. (July)

CHRISTMAS EVE—Bogaus-UA: Why was this
ever produced? It has a confused plot about old lady
Ann Harding who gathers her adopted sons George
Raft, George Brent and Randolph Scott about her at
Christmas Eve. Where they come from and what
they've been doing is so incredible you may walk
right out. (July)

COPACABANA—Coslow-UA: If you're entertained
by Groucho Marx and Carmen Miranda, you may en-
joy this picture set against New York's famous night
club. There's a glimpse of some "Copa Girls," of
night-life figures Louis Sobol, Abel Green and Earl
Wilson and a "grown-up" Gloria Jean. (July)

✓ **CYNTHIA**—M-G-M: Elizabeth Taylor is *Cynthia*
in a family story that starts off slow but ends up with
everyone having a fine time in a pleasant atmosphere.
James Lydon is A-1; Scotty Beckett gets a big laugh
rating. There's George Murphy and Mary Astor, too,
along with veterans S. Z. Sakall, Gene Lockhart
and Spring Byington. (Aug.)

✓✓ **DEAR RUTH**—Paramount: A picture to lift
your spirits is this comedy about little Mona Free-
man who writes letters to soldier William Holden,
using sister Joan Caulfield's name and photograph.
Edward Arnold and Billy De Wolfe take part in this
fast and funny Hollywood version of the Broadway
hit. (Aug.)

DEEP VALLEY—Warners: On-the-dreary-side film
about a broken-down family with Ida Lupino in be-
tween feuding mama Fay Bainter and Henry Hull,
and Wayne Morris being unexcitingly good and hon-
est. Convict Dane Clark snaps Ida out of her
depression, then comes the posse, then comes the
beginning of boredom. Weak at the knees. (Sept.)

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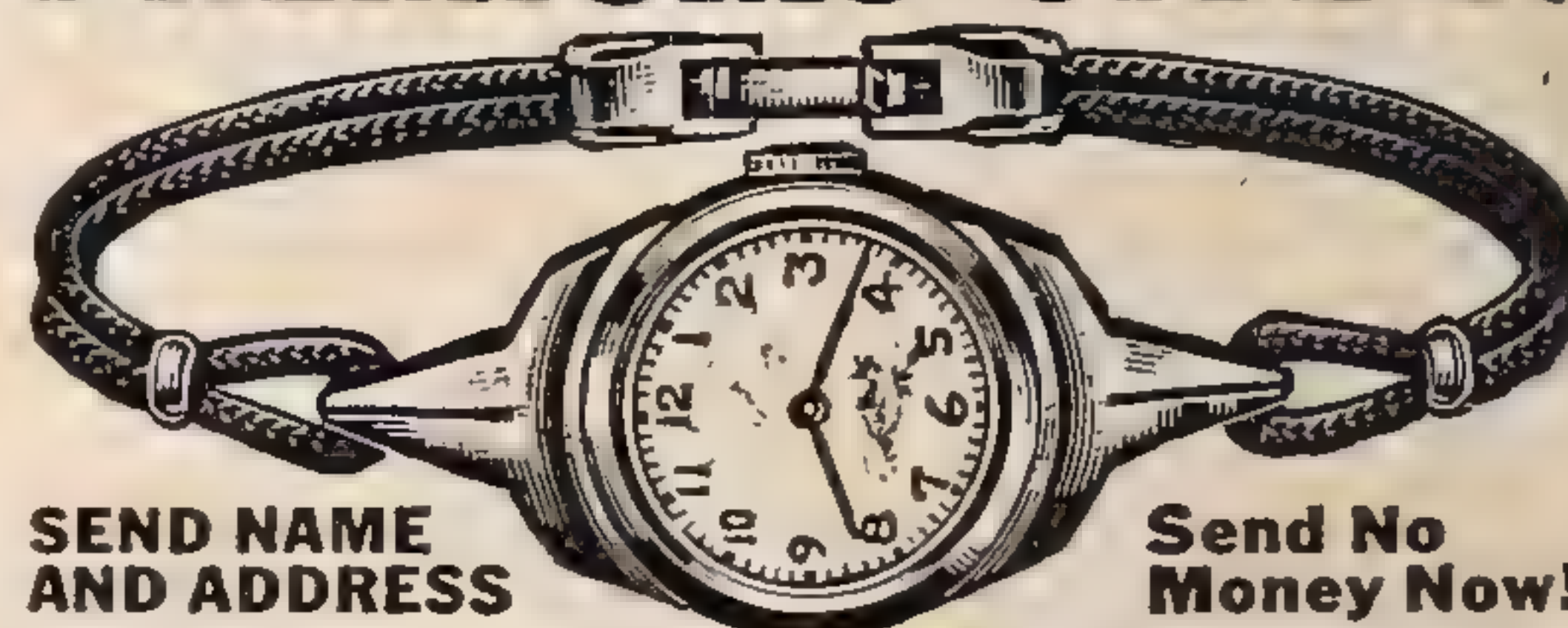
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DESERT FURY—Paramount: Disregard this "Fury"—it's nothing but a cryptically told tale about a lot of unpleasant people out in the desert. Burt Lancaster is miscast, as is Mary Astor; Lisabeth Scott and John Hodiak make an unconvincing romantic team. Big tries at big heroics degenerate into a laughing stock. (Aug.)

DISHONORED LADY—Chertok-Stromberg-UA: Nothing real about this whole business except Hedy Lamarr's beauty. She still manages to look imperious even when she's a neurotic. John Loder tries to be a wolf and poor Dennis O'Keefe just doesn't know what to make of the whole thing. (July)

DOWN TO EARTH—Columbia: Rita Hayworth comes down to earth as the Muse Terpsichore to play the lead in Larry Parks's musical. She sticks a celestial finger in the pie and almost spoils everything until Mr. Jordan sets her straight. Lots of songs and dances in Technicolor. (July)

EGG AND I, THE—Universal: The rough-and-riotous best seller had everyone laughing but the film turned into a rather scrambled egg with Fred MacMurray and Claudette Colbert looking chic in a chic setting. There's a blonde millionairess down the road; and one of the Kettles is clean! Marjorie Main helps some but not enough. (July)

FIESTA—M-G-M: Lively Technicolor happenings down in Mexico including gay bullfights and symphony concerts, centering around Esther Williams and her twin brother newcomer Ricardo Montalban. There's Mary Astor, Fortunio Bonanova and Akim Tamiroff to help carry off this successful little summer starrer. (Sept.)

GHOST AND MRS. MUIR, THE—20th Century-Fox: A different and diverting piece about ghost Rex Harrison who doesn't like the idea of Mrs. Gene Tierney Muir coming to live in his former home. He haunts her; they get romantic; George Sanders gets delightfully wolfish, Edna Best and Vanessa Brown are there, along with bright comedy touches. (Aug.)

GHOST GOES WILD, THE—Republic: Everybody else goes wild in this, too. James Ellison and his butler Edward Everett Horton walk around in sheets while Anne Gwynne registers horror. Ruth Donnelly isn't scared; you won't be either. (July)

GREAT EXPECTATIONS—Universal-International: You won't be disappointed for a single minute by this English film based on the Dickens novel. A "young man of great expectations" falls heir to a fortune, leads a life of romance and mystery. It has everything needed for a laurel-winner plus John Mills and Valerie Hobson. (July)

GREEN FOR DANGER—Eagle-Lion: Alastair Sim as Inspector Cockrill straightens out a murderous mix-up with white-clad doctors Trevor Howard and Leo Genn making good suspects. Rosamund John and Sally Gray are the nurses; the British plot's good enough to give you shivers if you're a mystery-lover. (Aug.)

HEAVEN ONLY KNOWS—Nebenzel-UA: Bob Cummings sprouts some invisible wings and comes down to earth as the Archangel Michael to straighten out the life of bad man Brian Donlevy. Despite the wings this is just another Western with Jorja Curt-right looking exotically out of place in her calico skirts. (Sept.)

HIT PARADE OF 1947—Republic: Headliners of the entertainment world; Joan Edwards, Eddie Albert, Constance Moore and Gil Lamb turn in another musical about show business that's not hard to take. Woody Herman and his orchestra swing in; Roy Rogers has a guest spot. (Aug.)

HOMESTEADERS OF PARADISE VALLEY—Republic: Allan Lane as Red Ryder has to clean up a lot of trouble in a Western valley with the help of Little Beaver and Ann Todd. (July)

HOMESTRETCH, THE—20th Century-Fox: Cornel Wilde is called upon to act like a hare-brained wastrel in a film about horses and race tracks. The races are fairly exciting, the romantic problems of Wilde and Maureen O'Hara less so. (July)

HONEYMOON—RKO: An attempt at some fun with Shirley Temple trying to catch up with soldier Guy Madison in Mexico City in order to marry him, and Franchot Tone trying to catch up with her zany doings. It has colorful shots of flowers and serapes but the comedy doesn't quite come off. (July)

HUCKSTERS, THE—M-G-M: Quick and to the satirical point is this remake of the best-seller with Clark Gable as the advertising "Huckster" and English Deborah Kerr the lady who can resist a sales talk. Sidney Greenstreet, Ava Gardner and Adolphe Menjou help get the laughs and the whole business will sell itself to you with ease. (Sept.)

I WONDER WHO'S KISSING HER NOW—20th Century-Fox: Well-turned as a Gay Nineties leg is this Technicolor musical about the life of composer Joe E. Howard. Mark Stevens, June Haver, Lenore Aubert and Martha Stewart dress it up; the songs and Reginald Gardiner's clowning add the finishing touches, and there you have a dandy musical. (Sept.)

IVY—20th Century-Fox: "Ivy," despite Joan Fontaine's deft manipulations, doesn't give you as many chills as she should. A lady who's bent on getting somewhere by using men and is a murderess

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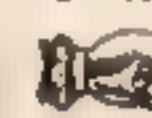
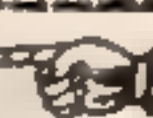
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to boot should have you feeling more than lukewarm pity. Despite nice performances by Herbert Marshall, Richard Ney and Patric Knowles you'll still just go along with it—and mildly at that. (Sept.)

LIKELY STORY, A—RKO: Contrived nonsense about Bill Williams and Barbara Hale with some fake-insurance-policy business, silly gangster scenes and a lot of confusion. If the story had been likelier everyone might have had a better chance. (Aug.)

✓LIVING IN A BIG WAY—M-G-M: The be-all of this fairly chuckly little story about veterans' housing is dancer Gene Kelly who does some pretty footwork all the way through. Marie McDonald and Phyllis Thaxter are the gals, but Gene and his dancing are the stars. (Sept.)

✓LONG NIGHT, THE—RKO: You'll keep rather dreary vigil with Henry Fonda in the room he refuses to leave after he's committed murder. Barbara Bel Geddes and Ann Dvorak try and convince him he better face the police but before he does you'll hear the whole and rather depressing story of why he killed off slimy Vincent Price. (Sept.)

LURED—Stromberg-UA: This is supposed to have some deep dark secrets in its reels, but it's all fairly handsome hokum conducted by Lucille Ball, George Sanders and Boris Karloff. "The Yard" is in the background trying to clear up some murders, but when all's dramatically said and done it's still just a *papier mâché* mystery. (Sept.)

✓✓MIRACLE ON 34th ST.—20th Century-Fox: A hit takes over with Edmund Gwenn making a magnificent Santa Claus in a film that shouldn't be missed. John Payne, Maureen O'Hara, Natalie Wood and Macy's and Gimbel's are all in there pitching fast; there's plenty of comedy to keep you chuckling and send you home cheering. (Aug.)

MONSIEUR VERDOUX—Chaplin-UA: Charles Chaplin presents a picture that's aroused more curiosity than a dozen thrillers. It's brilliant in spots with touches of the old Chaplin genius, but the theme of excusing murder on economic grounds is questionable. You may not like the film, but you'll love scene-stealer Martha Raye. (Aug.)

✓MOSS ROSE—20th Century-Fox: Victor Mature looks tall, dark and enigmatic in this murder mystery that has Peggy Cummins, Vincent Price and Ethel Barrymore to spice it up. Plot and people are fairly credible; there are some chills from the murders, lots of thrills from Mature. (Aug.)

✓NORTHWEST OUTPOST—Republic: Fancy costumes, fancy doings in a Russian outpost in old California, and Nelson Eddy's voice make this into a pleasant operetta, Elsa Lanchester and Ilona Massey are the females; Eddy looks fine, sings better. (Aug.)

OREGON TRAIL SCOUTS—Republic: Allan Lane as Red Ryder gets mixed up in the usual sort of crooked business with Roy Barcroft as the villain this time. It's a small-fry special. (Aug.)

✓OTHER LOVE, THE—Enterprise-UA: Barbara Stanwyck's the woman patient at a tubercular sanitarium run by doctor David Niven. She should stay and recover but instead she runs away to the Riviera gay life with handsome Richard Conte. (July)

PATIENT VANISHES, THE—Film Classics: James Mason in his old English role of detective Nick Cardby plays around at sleuthing in a weak mystery. If you just can't do without Mason you may like a look at him in his younger days, otherwise, don't bother. (Aug.)

✓✓PERILS OF PAULINE—Paramount: The old serial heroine Pauline is back again with Betty Hutton as Pearl White to give you some of the best fun you've ever had. Billy De Wolfe, John Lund, William Demarest and Constance Collier give you a perfect picture of the old-time movie days. (July)

✓✓POSSESSED—Warners: Scaled to adult size, this is the grim study of the approach of insanity in Joan Crawford's mind. Van Heflin and Raymond Massey help put over strongly a picture that is more psychological study than entertainment. Crawford turns in a stirring performance. (Aug.)

✓REPEAT PERFORMANCE—Eagle-Lion: Rather a different little idea in this: i.e., that a girl has the chance to live over one year of her life again. Seeing as how Joan Leslie shot husband Louis Hayward the first time, you may be interested in seeing how she fares on her second run. It's good enough, but you won't call for any encores. (Sept.)

✓ROMANCE OF ROSY RIDGE, THE—M-G-M: Van Johnson gets mixed up in the feud that went on down in the Ozarks after the Civil War. There's real music in that hill-billy accent, plus O. A. Whitehead, Thomas Mitchell, Selena Royle and Janet Leigh to keep the uncommon little story running easily along. (Sept.)

✓✓ROOSEVELT STORY, THE—Tola Productions: A series of newsreel clips takes on the feeling of a narrative film to recount the life of Franklin Delano Roosevelt from the time of his marriage. Whether you're a Roosevelt man or no, you'll be intensely moved. (Sept.)

SADDLE PALS—Republic: Another Autry episode with Gene and the Cass County Boys fighting a rent rise and taming spoiled young lady Lynne Roberts. (Sept.)

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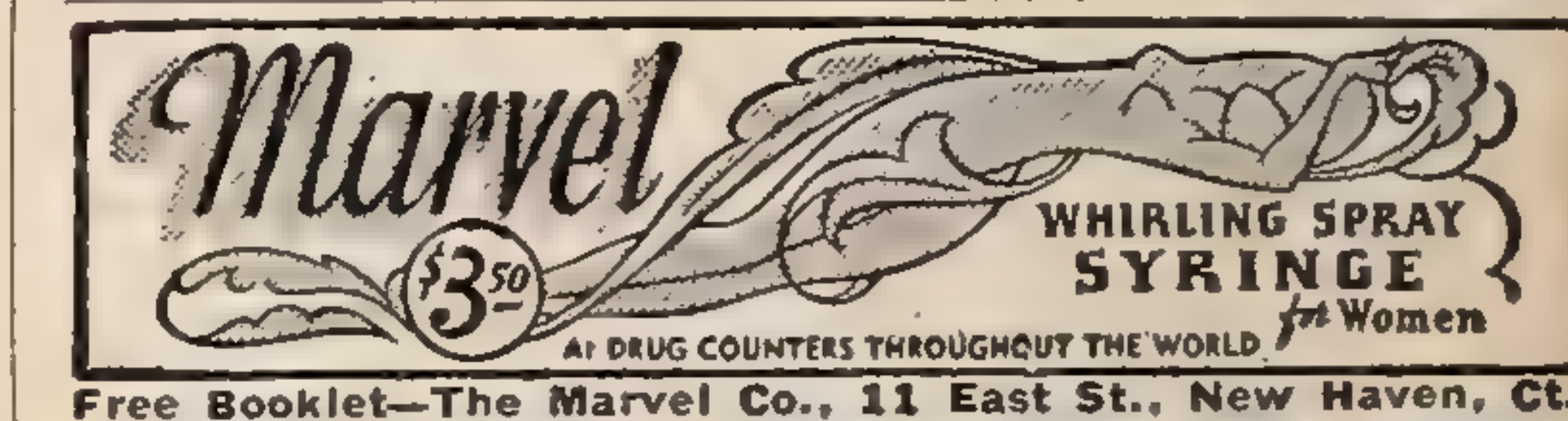
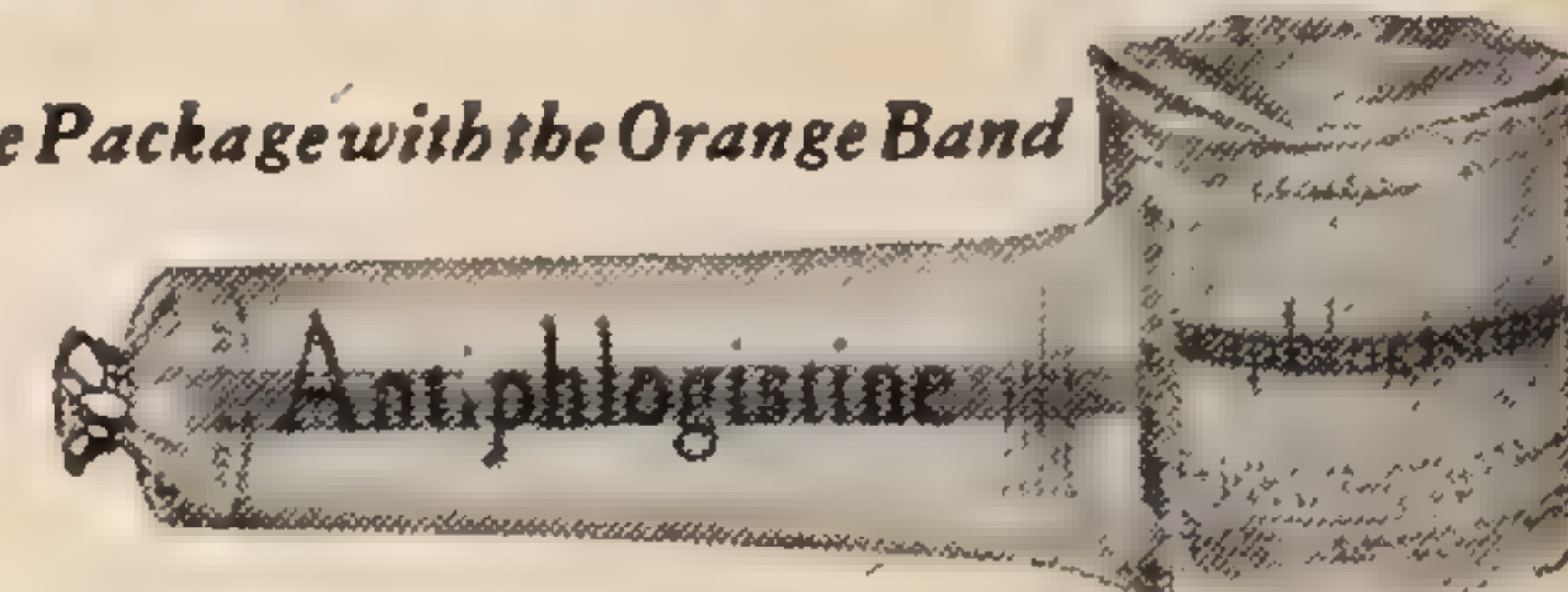
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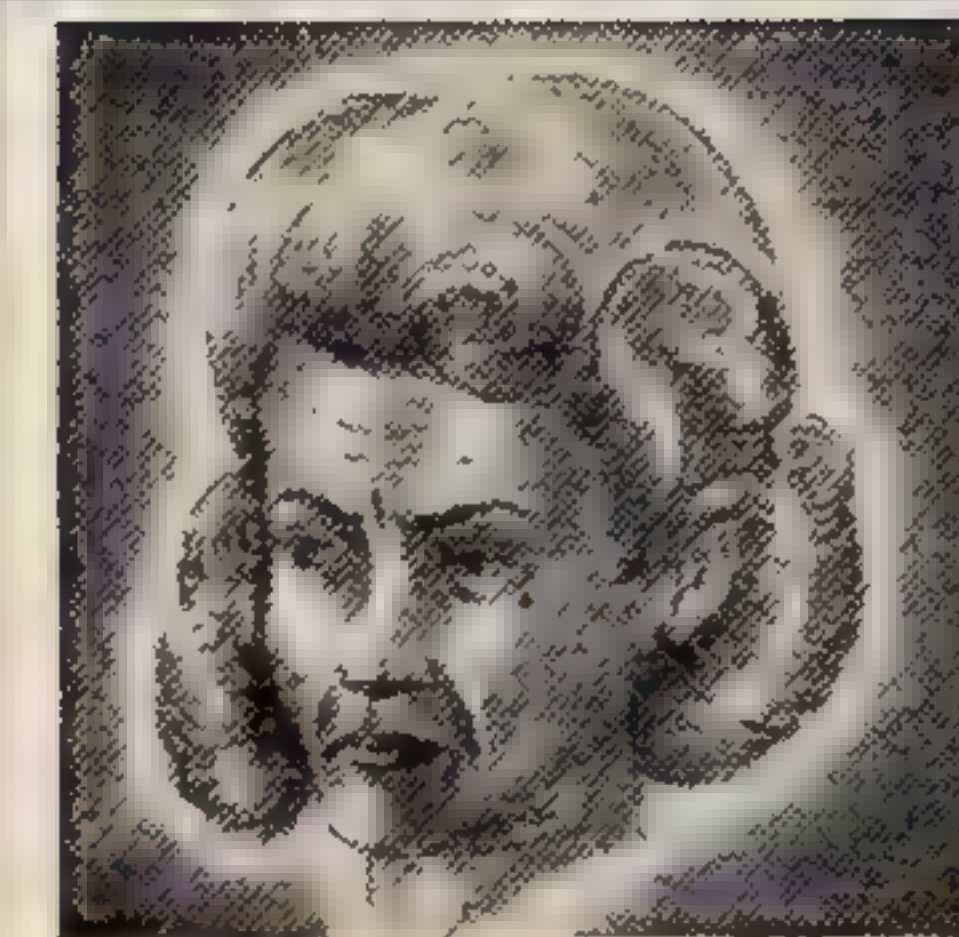


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✓**SIN OF HAROLD DIDDLEBOCK, THE**—California-UA: Harold Lloyd comes back to make a silly picture about one *Harold Diddlebock* who goes off his routine track and ends up with a circus. Lots of nonsense that's fun if you're in the mood. (July)

✓**SPOILERS OF THE NORTH**—Republic: Trouble, trouble in this one about salmon-fishing up in Alaska. Paul Kelly's a crooked operator; James A. Millican is his good and honest brother who wins out in the end. Evelyn Ankers is a cool and calm city gal, but everyone's talents are wasted. (Aug.)

✓**THEY WON'T BELIEVE ME**—RKO: You can sit with the jury while the accused, Robert Young, tells of his treatment of wife Rita Johnson, his conniving with bad girl Susan Hayward and philandering with Jane Greer. After you've been interested by his story, you can decide the verdict. (Aug.)

✓**TROUBLE WITH WOMEN, THE**—Paramount: Teresa Wright and Ray Milland lend their talents to a film that's just a time-passer. It has to do with a psychology professor who thinks women should be pushed around and a girl reporter who pushes him around instead. Brian Donlevy helps things. (July)

✓✓**UNFAITHFUL, THE**—Warners: Hard-hitting and suspenseful, this has Ann Sheridan doing a good job as the week-old bride whose husband Zachary Scott goes overseas for three years. Unfaithfulness leads to a murder charge with Lew Ayres as the lawyer. Thoughtful movie-goers will like it. (Aug.)

✓**VARIETY GIRL**—Paramount: The history of the Variety Club, "heart of show business," is the novel idea behind this. Everyone in Paramount makes a bow at some time or other, with Crosby and Hope leading the parade. Mary Hatcher and Olga San Juan center the theme adequately; it's a real Variety Show that's a different kind of fun. (Sept.)

✓✓**WEB, THE**—Universal-International: A fast-moving film with fast dialogue bantered by lawyer Edmond O'Brien, suave crookster Vincent Price, smart secretary Ella Raines and that sure-fire character Bill Bendix. It's the old frame-up with lots of novel twists; go right on into that "Web." (Sept.)

✓**WINTER WONDERLAND**—Republic: There's a ski ballet starring Lynne Roberts and Charles Drake, a daring rescue from a cavern and some fancy skating in this innocuous tale about life in a winter resort. If you're a winter-sports enthusiast, you may mildly enjoy the mild goings-on. (Aug.)

✓**WOMAN ON THE BEACH, THE**—RKO: Joan Bennett slinks along a deserted beach with Robert Ryan who has a bad case of war nerves. They're made worse when he meets Joan's blind husband Charles Bickford and gets mixed up in their morbid lives. (July)

✓**WYOMING**—Republic: Big rancher Bill Elliott fights the Homestead Act, but daughter Vera Ralston and John Carroll think the law's right. This runs along inconspicuously on the tried-and-true Western trail with Albert Dekker, Mme. Ouspenskaya. (Aug.)

✓**YANKEE FAKIR**—Republic: You see only the back of the villain's head until the end of the picture, but you know all along who murdered Joan Woodbury's father. Too bad traveling pitchman Douglas Fowley couldn't have guessed too. (July)

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Casts of Current Pictures

ADVENTURE ISLAND — Pine-Thomas-Paramount: Mr. Herrick, Rory Calhoun; Faith Wishart, Rhonda Fleming; Capt. Donald Lochlin, Paul Kelly; Mr. Huish, John Abbott; Mr. Attwater, Alan Napier.

BLACK GOLD — Allied Artists: Charley Eagle, Anthony Quinn; Sarah Eagle, Katherine DeMille; Ruth Frazer, Elyse Knox; Stanley Lowell, Kane Richmond; Davey, Ducky Louie; Bucky, Raymond Hatton; Col. Caldwell, Thurston Hall; Jonas, Alan Bridge; Dan Toland, Moroni Olsen; Davey's Father, H. T. Tsiang; Judge Wilson, Charles Trowbridge; Monty, Jack Norman.

BLACK NARCISSUS — Rank-Universal: Sister Clodagh, Deborah Kerr; Sister Philippa, Flora Robson; Sister Honey, Jenny Laird; Sister Briony, Judith Furse; Sister Ruth, Kathleen Byron; The Old General, Esmond Knight; The Young General, Sabu; Mr. Dean, David Farrar; Kanchi, Jean Simmons; Angu Ayah, May Hallatt; Joseph Anthony, Eddie Whaley Jr.; Con, Shaun Noble; Mother Dorothea, Nancy Roberts; Phuba, Ley On.

CROSSFIRE—RKO: Finlay, Robert Young; Keeley, Robert Mitchum; Montgomery, Robert Ryan; Ginny, Gloria Grahame; The Man, Paul Kelly; Samuels, Sam Levene; Mary Mitchell, Jacqueline White; Floyd, Steve Brodie; Mitchell, George Cooper; Bill, Richard Benedict; Detective, Richard Powers; Leroy, William Phipps; Harry, Lex Barker; Miss Lewis, Marlo Dwyer.

DARK PASSAGE, THE—Warners: Vincent Parry, Humphrey Bogart; Irene Jansen, Lauren Bacall; Madge Rapp, Agnes Moorehead; Bob, Bruce Bennett; Sam (Cabby), Tom D'Andrea; Baker, Clifton Young; Detective, Douglas Kennedy; Geo. Fellsinger, Rory Mallinson; Dr. W. Coley, Houseley Stevenson.

GOLDEN EARRINGS—Paramount: Col. Ralph Denistoun, Ray Milland; Lydia, Marlene Dietrich; Zoltan, Murvyn Vye; Byrd, Bruce Lester; Hoff, Dennis Hoey; Quentin Reynolds, Himself; Professor Krosigk, Reinhold Schunzel; Major Reimann, Ivan Triesault.

HER HUSBAND'S AFFAIRS — Columbia: Margaret Weldon, Lucille Ball; William Weldon, Franchot Tone; J. B. Cruikshank, Edward Everett Horton; Professor Glinka, Mikhail Rasumny; Peter Winterbottom, Gene Lockhart; Mrs. Winterbottom, Nana Bryant; Governor Fox, Jonathan Hale; Dr. Frazee, Paul Stanton; Mrs. Jospes, Mabel Paige; Vice-President Starrett, Frank Mayo; Vice-President Beidler, Pierre Watkin; Vice-President Brady, Carl Leviness; Vice-President Nicholson, Dick Gordon; Tappel, Douglas Wood; Slocum, Jack Rice; Window Washer, Clancy Cooper; Police Captain, Charles C. Wilson; Brewster, Charles Trowbridge; Judge, Selmer Jackson; District Attorney, Arthur Space.

MERTON OF THE MOVIES — M-G-M: Merton Gill, Red Skelton; Phyllis Montague, Virginia O'Brien; Beulah Baxter, Gloria Grahame; Lawrence Rupert, Leon Ames; Frank Mulvaney, Alan Mowbray; Jeff Baird, Charles D. Brown; Von Strutt, Hugo Haas; Mr. Gashwiler, Harry Hayden; Marty, Tom Trout; Phil, Douglas Fowley; Chick, Dick Wessell.

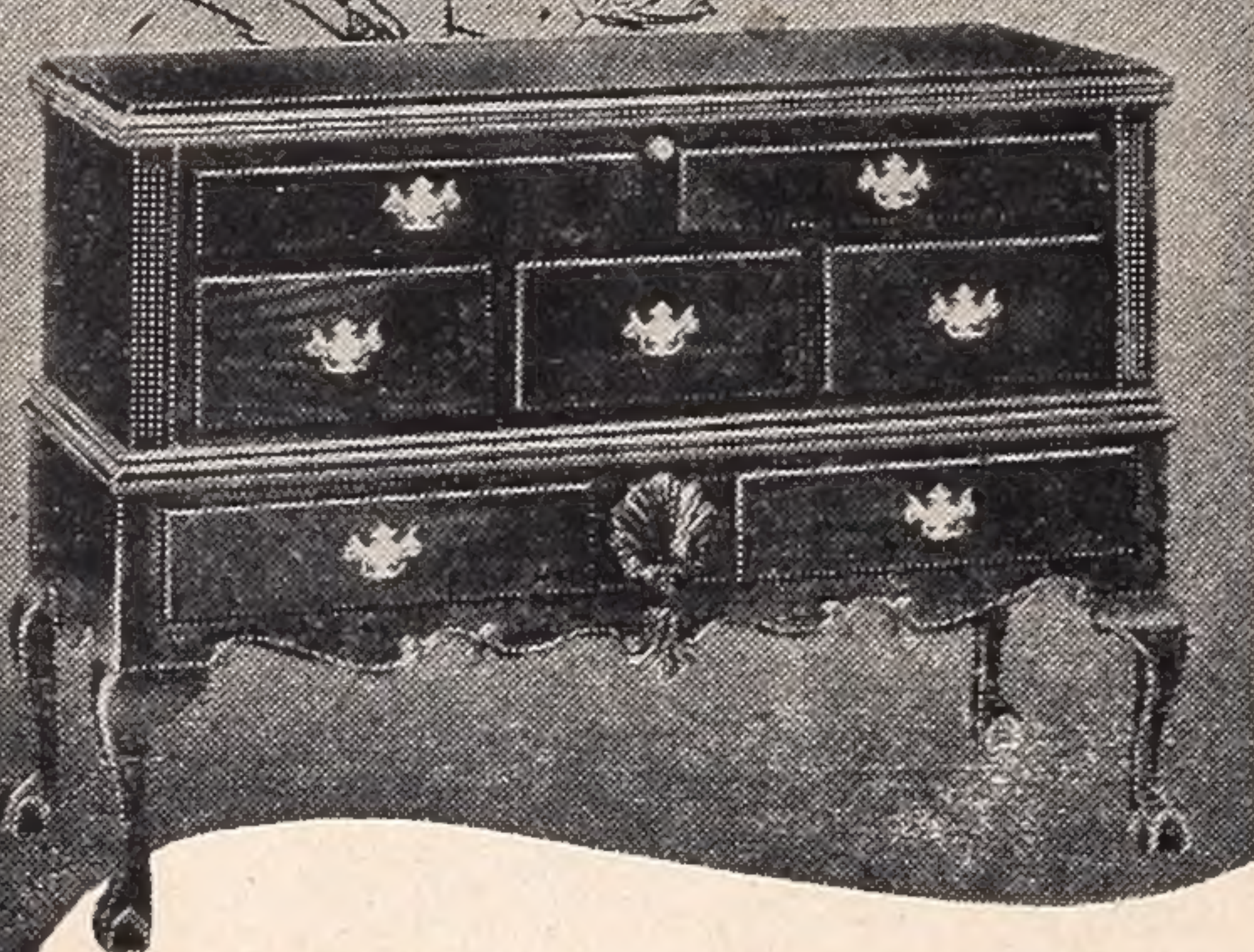
RED STALLION, THE—Eagle-Lion: Andy McBride, Robert Paige; Ellen Reynolds, Noreen Nash; Joel Curtis, Ted Donaldson; Mrs. Curtis, Jane Darwell; Barton, Ray Collins; Dr. Thompson, Guy Kibbee; Jackson, Willie Best; Ho-Na, Robert Bice; Richard Moresby, Pierre Watkin; Johnny Stevens, Bill Cartledge; Big Red, Himself; Daisy, Herself.

SECRET LIFE OF WALTER MITTY, THE—Goldwyn: Walter Mitty, Danny Kaye; Rosalind van Hoorn, Virginia Mayo; Dr. Hollingshead, Boris Karloff; Mrs. Mitty, Fay Bainter; Gertrude Griswold, Ann Rutherford; Bruce Pierce, Thurston Hall; Tubby Wadsworth, Gordon Jones; Mrs. Griswold, Florence Bates; Peter van Hoorn, Konstantin Shayne; Colonel, Reginald Denny; Hendrick, Henry Corden; Mrs. Follinsbee, Doris Lloyd; Anatole, Fritz Feld; Maasdam, Frank Reicher; Butler, Milton Parsons; and The Goldwyn Girls.

SOMETHING IN THE WIND—Universal-International: Mary Collins, Deanna Durbin; Charlie Read, Donald O'Connor; Donald Read, John Dall; Uncle Chester, Charles Winninger; Clarissa Prentice, Helena Carter; Grandma Read, Margaret Wycherly; Tony, Jan Peerce; Aunt Mary Collins, Jean Adair; Singing Quartette, The Four Williams Bros.; Sales-lady, Jacqueline de Wit; M. C., William Ching; Model, Patricia Alphin; Beamis, Chester Clute; Masterson, Frank Wilcox.

WILD HARVEST—Paramount: Joe Madigan, Alan Ladd; Fay Rankin, Dorothy Lamour; Jim Davis, Robert Preston; Kink, Lloyd Nolan; Mark Lewis, Dick Erdman; Higgins, Allen Jenkins; Mike Alper-son, Will Wright; Rankin, Griff Barnett; Pete, Anthony Caruso; Long, Walter Sande; Nick, Frank Sully; Drury, William Meader; Sam, Bob Kortman.

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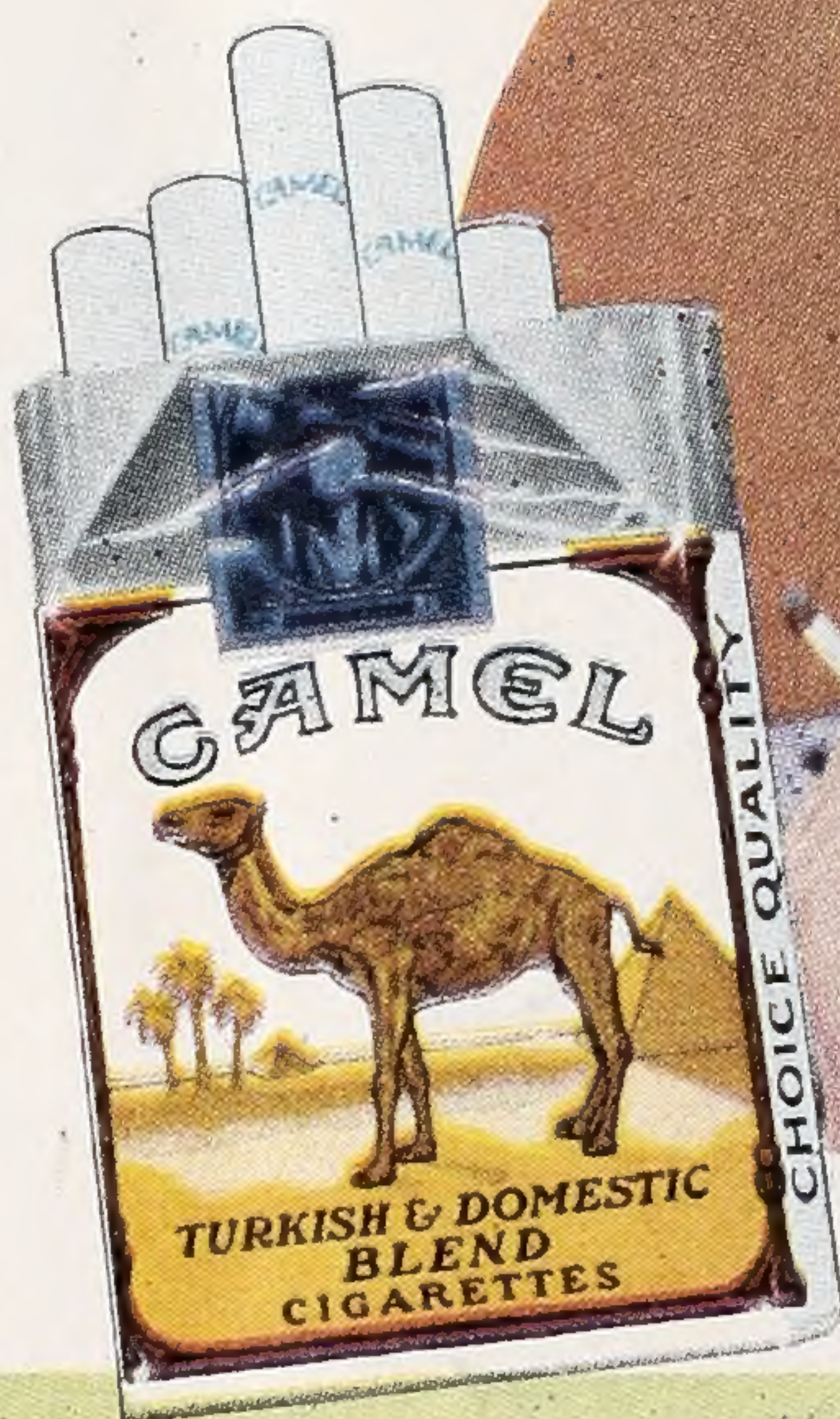
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